

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

MARCH/APRIL 1988





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JULY 2 - 6, 1988

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VOLUME 30, NUMBER 2

MARCH/APRIL 1988

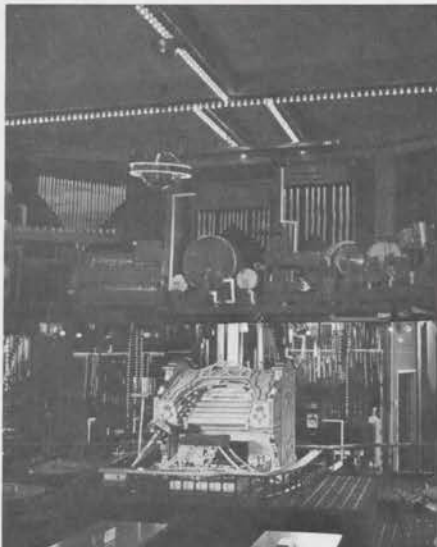
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Cover Photo: Wurlitzer console in the Portland Organ Grinder.

Dennis Hedberg Photo

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President's Message



IT IS TIME TO VOTE IN ATOS! Yes, it is time to vote for the members of ATOS that you want to be on the Board of Directors for three years. How ATOS is going to continue to pursue its objectives and what you want the organization to do is YOUR CHOICE. Sometimes we take this important aspect of membership for granted. Many of the activities that you are involved with are within the chapter or conventions and concerts which you attend. We take all of these for granted at times. Your Officers and Board Members work long and hard, on their own time, to try to do what we think the members want. Voting for your Board members indicates your interest in your organization just as it does in how the government of the United States is run. We are not as large as the U.S. government, and there isn't the bureaucracy, but running the National organization isn't easy and at times is frustrating. Voting for Directors is your vote of confidence that you are behind us. Enclosed in this issue is a ballot (on the Allen Organ Company card insert) which I would appreciate your sending in with your vote for the members you would like to see represent you on the issues of YOUR organization. I thank you, and I know each of them will thank you!

In my letter to each of you with your membership card, I indicated that there was a technical manual which had been produced. We have been saying that for some time. We have been trying to get it to be a good manual, and Allen Miller, our technical expert on the Board, has been working long and hard to achieve that goal. The manual is not yet ready, but Allen tells me that it will be available in time for the convention this year or can be ordered around that time period. An announcement will be made in this Journal and the ATOS *International NEWS* on just how you can order one. I have been excited over the interest in this manual, but we wanted to ensure that it was of high quality before releasing it. It will be primarily reprinted technical articles which have appeared in the Journal over the years, with other helpful information which will greatly aid the technician, the person most valuable to the preservation of the theatre organ. I thank all of you for your interest.

Again, I must emphasize our need for your support of the Young Organists Competition. We are in our fourth year with some great competitions we have had in the past. Please submit your entries through your chapters or contact Lois Segur or myself if you have any questions or suggestions concerning the program.

We have just produced a new membership brochure which is hot off the press. I hope that we will have this available for use by the chapter or people who will help ATOS in getting new members. Doug Fisk, our Executive Director, should be providing some information on its availability. In the meantime, membership is our number one project as it has always been.

Finally, the National Convention in Portland is getting closer. I know that it will be an exciting place to visit and a convention which will be long remembered. Please start making plans to attend. You don't want to miss this one!!

Again, PLEASE VOTE for the Board members of your choice.

Sincerely yours,


JACK MOELMANN

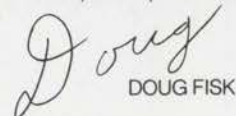
Executive Director's Message



ATOS continues to seek ways to help chapters attract new members. Our latest step is to provide a new brochure "Welcome To Our Town" developed under the direction of Dorothy VanSteenkiste, ATOS board member from Detroit. Her extensive chapter involvement has led to the description of many chapter oriented activities as highlights of the publication.

Copies will soon be sent to every chapter president. It will be requested that each chapter board or membership committee examine the brochure and develop a plan to make use of copies to assist in attracting new members. After the chapter has developed a plan, they may write to the national office and brochures will be supplied at no cost to chapters. The number available will relate to chapter size. It is realized the brochure alone will not attract new members but it can serve as a catalyst to focus attention on the growth subject. And thus it will help members spend some time talking to friends about chapter activities and the satisfaction of being a part of this important preservation movement.

Tell your chapter president "I want to help!"


DOUG FISK

THEATRE ORGAN

Letters To The Editor

Dear Editor:

"The Physics of Tremolo" by Dennis Hedberg in the Nov/Dec THEATRE ORGAN is a very outstanding article.

The insight into just some of the engineering that goes into the design of a fine theatre organ is something seldom offered readers and therefore inadequately appreciated.

High marks, indeed, go to Dennis Hedberg for shedding such clear light upon the applied science of organ design.

Yours truly,
Wallace F. Powers
Waterford, Connecticut

Dear Editor,

Regarding the excellent article by Dennis Hedberg, "The Physics of Tremolo," (Nov/Dec 1987 THEATRE ORGAN) a few comments are in order.

Using the given (and verified) equations in the article the correct absolute pressures for 6" and 14" pressures work out to 1.028×10^5 Pa and 1.048×10^5 Pa respectively. The erroneous exponent of 3 could cause confusion. Also, when calculating sound pressure levels (SPL) and acoustic intensities, the reference levels corresponding to OdB must be specified or the figures are meaningless. After some backtracking, I was able to deduce reference levels of 2.89×10^{-5} Pa (for SPL) and 10^{-12} W/m² (for intensity). Using these references the actual levels, assuming sinewaves, correspond to 150.8 dB (either SPL or acoustic intensity) which is equivalent to 1,200 W/m² (not 10,000). It is important to be accurate in such calculations as each 10dB corresponds to ten times more intensity or 3.16 times more peak pressure.

The acoustic intensity levels reported might confuse persons unfamiliar with such calculations. These pressures and intensities are present only in the essentially closed wind system of the organ (chest, regulators, etc.) and translate to far less on the outside of the wind system (listeners and building). If the doors, floors, windows and especially the theatre balcony flex when the tremos are on, I'm getting out of that theatre! There is no way that this level of power could be exerted by the organ on the building unless gigantic blowers were used.

As a final comment the "self stimulation" discussed in the final paragraphs is very interesting. This is due to the high efficiency (high "Q") system operating at resonance "Q" is proportional to the ratio of energy stored per cycle to energy lost per cycle in an oscillating system (such as an organ with tremos on). A high "Q" system "rings" (damped oscillation) when ever it is perturbed, say for instance,

when the tremos are shut off. A cure for this is to "de-Q" the system with the acoustical equivalent of resistance without changing the resonant frequency. Bleeding wind (energy) off is, as Mr. Hedberg states, one way to do this. Possible ways to do this without bleeding wind would be to introduce controlled damping by attaching a dashpot-like affair to the regulator or stretching cloth or wire mesh over some or all windlines. This last technique is sometimes used in microphone or earphone design. If some sort of dashpot were used it could be switched in (tremos off) and out (tremos on) as required, giving steady wind with tremos off and efficient musical tremolo when desired.

In general, the article is very enlightening and thought provoking — more of this type of article is needed in future. Mr. Hedberg is to be commended for his efforts and sharing his results with fellow organ enthusiasts.

Regards,
John D. Foell,
Auburn, Indiana

Dear Editor,

Thank you for giving me the opportunity to respond to some of the critics of my recent article, "The Physics of Tremolo." It is gratifying to know my work was generally well received. However, it seems some rebuttal is in order.

Mr. Foell is correct in pointing out the absolute pressure equivalents (in Pascals) of 6" and 14" water gauge pressure are 1.028×10^5 Pa and 1.048×10^5 Pa respectively for a differential of 2×10^3 Pa and not 1.02×10^3 Pa and 1.05×10^3 Pa as was published. The material should have been double checked again as it was correct in an earlier draft of the article. My apologies. Incidentally, Eq. 10 erroneously defines the velocity of sound in Ms (Meter seconds.) It should be M/s (Meters per second.)

Mr. Foell also takes me to task for bantering about decibel figures without stating a OdB reference level. Well, maybe. The discussion was about the high end of the scale, the 120db threshold of pain. Nevertheless, since Mr. Foell wants to be fussy I did use the accepted standard reference level of OdB = 2×10^{-5} Pa. Using this reference and my differential pressure above of 2×10^3 Pa we do see a sound pressure level of 160 db.

$$160\text{db} = 20 \log \frac{2 \times 10^3 \text{ Pa}}{2 \times 10^{-5} \text{ Pa}}$$

I don't know where Mr. Foell came up with his reference level of 2.89×10^{-5} Pa. 160db is equivalent to a power intensity

of 10^4 W/M² when using 10^{-12} W/M² as a reference.

$$160\text{db} = 10 \log \frac{10^4 \text{ W/M}^2}{10^{-12} \text{ W/M}^2}$$

I stand by my calculations. These are very large power levels and I wouldn't want to be in any theatre balcony or anywhere else where such levels are present. But these pressures and intensities are only present within the confines of the closed system of regulators, chests, tremulants and wind lines. Certainly not in a theatre auditorium or even in an organ chamber. Several occasions within my article I qualified statements as being "Within this closed system." Even so, there apparently was some confusion.

Another gentleman wrote concerned about how the "fhut-fhut-fhut" noise from a tremulant could possibly be responsible for balcony wrenching 160db sonic disturbances. It is not. It is the regulator top board oscillating up and down which is responsible for the large amounts of air in motion. If only the sub-woofers in my residence sound system could excite such masses of air!

This same gentleman expressed a problem in identifying with my F6-9 test chord. If this gentleman were a technician familiar with the layout of a Wurlitzer Tibia chest he would recognize the key and note numbers as being evenly distributed across the entire chest beginning with the lowest manual chest note of either a 10" or 15" Tibia resulting in the very heavy test load for the system.

The potential pitfall to my model is self-stimulation. Mr. Foell discusses the concept of Q in a resonant system. His comments are correct. In my experiments, flow restriction devices were placed in the wind line feeding the adjustable volume cavity. See photo 6 of the article. It was felt the restriction devices hampered tremolo performance more than they helped curb self-stimulation.

One reliable way to "have our cake and eat it too" would be to install a ventil in the wind line feeding the adjustable volume cavity. The ventil would simply disconnect the adjustable volume cavity whenever the tremulant was switched off lowering Q sufficiently where self-stimulation could not occur.

For those more curious, I will have a working, hands on demonstration at the 1988 ATOS National Convention.

Yours truly,
Dennis Hedberg

continued

Letters To The Editor

continued.

Dear Editor,

Please be advised that the showing of *Wings* with Gaylord Carter at Vancouver's Orpheum Theatre, April 9, has been changed to May 7.

It is planned for this occasion to have on display in the lobby of the Orpheum a WWI, Royal Airforce Sopwith Camel fighter aircraft on loan from the Community Museum of Flight.

A series of guided tours, open to the public, which will include a short demonstration of the organ are scheduled to start in March.

I have the privilege of playing the Orpheum's 3/13 Wurlitzer for approximately 20 minutes while patrons are being seated prior to the screening of World Adventure Tours.

This organ has had more public exposure during the past year than in the previous 40 years.

Sincerely,
Wm. G. (Bill) Hale
Burnaby, British Columbia
Canada

Gaylord Carter Will Judge Young Organist Competition



One of our most honored and loved theatre organists, Gaylord Carter, has graciously consented to adjudicate the Young Organist Competition this year. Gaylord is renowned as a silent film accompanist and recitalist and is highly respected throughout the theatre organ world.

Our young organists are fortunate to have an artist of Gaylord's experience and ability who is willing to participate in their futures. The other four judges will be announced at the convention banquet, but ATOS wishes to thank all of them in advance for their contributions to the advancement of theatre organ. *Lois Segur*

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

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From The Chapter Relations Committee

This committee was formed to secure, organize and disseminate useful information to the chapters of ATOS, information about forming local chapters, incorporating, obtaining tax-exempt status, ways to raise funds for installing a pipe organ, etc. A letter was sent last fall to all chapter presidents requesting input on what they would like to have the committee cover.

While the response has been somewhat disappointing, we have heard from Potomac Valley, Chicago Area, Mid-Florida, Jesse Crawford and Nor-Cal chapters. We would like to thank these people for their participation.

We plan to produce a booklet in the near future which will contain sample forms, documents and suggested procedures to benefit all chapters. In essence, our committee will serve as a clearing house for information which will help the chapters deal with some common problems.

At the present time we have requests for information which some of you may be able to supply. Do you have: 1) a "model" chapter organization showing titles and brief summaries of duties; 2) ways to attract new members; 3) ideas on how to get a theatre organ radio program started; 4) criteria to best obtain corporate fund-raising; and 5) criteria/procedures for chapter incorporation?

With your help, the Chapter Relations Committee will be able to supply assistance in a much needed area.

Thank you,
Bob Markworth, Chairman

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Theatre
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Portland's Organ Grinder

by Grace McGinnis

Catch the starlight in a child's eyes. Chase the laughter of the children of all ages as they watch Laurel and Hardy try to sell Christmas trees in California. Share with a little, white-haired lady her joy at hearing the 1919 "Mickey" again "after all those years." Feel the power of the pipes as the whole restaurant shakes during "Star Wars." Share with us the magic of the Organ Grinder.

Much of this magic is generated by Dennis Hedberg's "ultimate toy," his passion since he was sixteen years old and the "working laboratory" for his research on the physics of tremolos (this organ has 17) which was explicated in the

November/December THEATRE ORGAN. The 3/13 Wurlitzer from the Portland Oriental Theatre inspired this creativity and is now the nucleus of the Organ Grinder's Wurlitzer.

ATOS members heard this Wurlitzer at the 1973 National Convention when Lyn Larsen and Jonas Nordwall presented concerts on its first 17 ranks. It was also heard during the 1981 Convention when Seattle brought the group to Portland for a day. This summer, fifteen years and 30 ranks later, conventioners will hear Paul Quarino and Walt Strony perform on this awesome music machine.

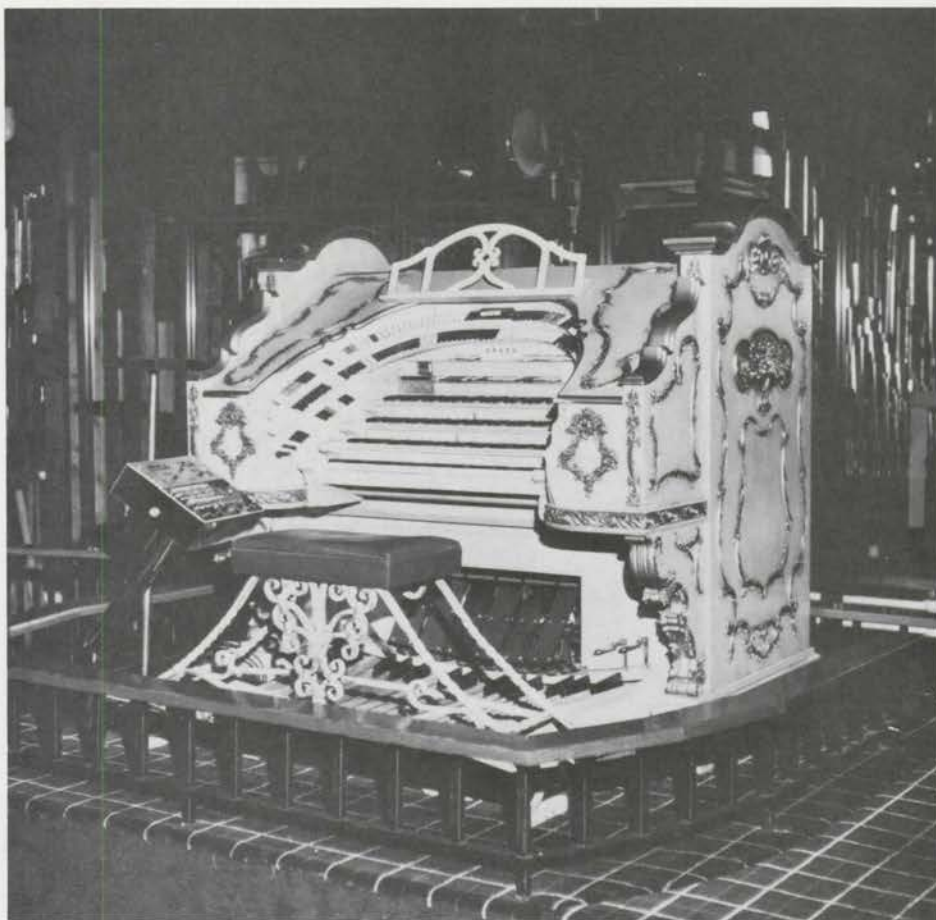
The Organ Grinder Wurlitzer has, from its beginning, been Dennis Hedberg's brain-child. Starting with the 13 ranks, he added the 32' Diaphones from Portland's Liberty Theatre and has subsequently obtained pipes and parts from all over the country. The 32' Contra Bourdon, for example, is from the Old North Church (of Paul Revere fame) in Boston, the four-manual console came from Boston's Metropolitan Music Hall Theatre, and other components were once heard in Cleveland, Chicago, Denver and Brooklyn. This instrument now contains an example of every major voice ever used in Wurlitzer pipe organs. It also has the thirteen-note tympani (some call them garbage-can lids) from the Brooklyn Fox, and a rare set of Swiss Bells from a theatre in Maine. A close look at the toy counter will reveal an authentic submarine "dive" horn which can probably be heard on the other side of town.

Because all of its pipes are contained in glass chambers, so they may be viewed from outside as well as inside the restaurant, it is difficult to maintain a constant temperature (for tuning stability), so twenty tons of refrigeration equipment are employed to keep the chambers and blower from overheating. The wind for this machine is generated by a three-stage turbine blower powered by a 60 hp electric motor which develops over 6,000 cubic feet of wind per minute at static pressures of 37 and 69 inches of water displacement. A totally solid-state electronic relay and power supply was created for the organ. This system utilizes about 35,000 diodes, 4,000 discrete transistors and thousands of tiny components.

Dennis Hedberg's quest for the finest theatre organ of its kind in the world actually began when he first heard the pipes in the Oriental Theatre and continued through his years as an electronics engineer for the Rodgers Organ Company in Hillsboro and, for a period of time, as manager of the Oriental Theatre. When the Oriental closed, Dennis was able to buy its Wurlitzer, and finding a new home for it led him into the restaurant business. In April of 1985, Hedberg became the sole owner of the Organ Grinder and, while the organ as it stands is the largest of its kind in the world, it is very possible that it is not yet finished!

Organ buffs in this area have been avid "Organ Grinder Wurlitzer Watchers" as the various components of the organ were added, and we have concurrently been privileged to hear some of the finest organists in the country. Regular staff organists in the seventies were Jonas Nordwall, Paul Quarino, Jack Coxon and Don Simmons. While no longer on the staff, Jonas presents occasional "Classic Night" programs which never fail to fill the house. In August 1985, Paul initiated

... the organ as it stands is the largest of its kind in the world ...



Elegant four-manual console controls the 47 ranks behind it.

Claude Neuffer Photo

a Sunday afternoon program of Old-Time Gospel Music which has been exceptionally well received and manages to fill the tables against such competition as the Super Bowl. Organists Dan Bellomy, Don Feely and Russ Chilson, complete the staff of musicians and provide musical entertainment which appeals to all ages and tastes. As we have heard styles and sounds created by different artists, we are reminded that the theatre organ is perhaps the most versatile instrument in all of history.

The versatility of the Organ Grinder Wurlitzer and of the artists who play it may well be the key to the enchantment of the restaurant. When patrons can experience popular, classical, Gospel, or rock music in an ambience augmented by thousands of lights, hourly silent movies and a friendly dancing mouse, there is clearly something there that appeals to all who have experienced it — that magic we hope to share with you.



A 1966 shot of Dennis Hedberg at the Portland Oriental Console.



Lyn Larsen at the 1973 Convention when the Wurlitzer was much smaller.

Claude Neuffer Photo



Beth and Bob Gilbert visited from Palo Alto, California, and were welcomed by Mitzi Mouse.

Claude Neuffer Photo

Portland has all the fun!

JULY 2 - 6, 1988 • 1988 CONVENTION

THEATRE ORGAN

The Organ Grinder's Tonal Resources

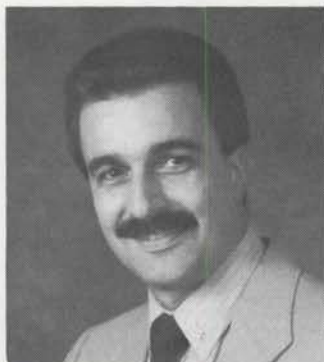
SOLO CHAMBER	Pipes
8' Kinura	61
8' Orchestral Oboe	61
16' Tibia Clausa	97
32' Harmonic Tuba	85
8' Musette	61
8' Vox Humana	61
8' Gamba	73
8' Gamba Celeste	73
8' Solo Brass Trumpet	61
8' Quintadena	61
5 1/3' Gross Quinte	20
FOUNDATION CHAMBER	
8' Brass Saxophone	61
4' Harmonic Flute	73
4' Harmonic Flute Celeste	73
8' Vox Humana	61
16' Solo String	73
16' Solo String Celeste	73
8' Viola	73
8' Viola Celeste	73
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16' Tuba Mirabilis	73
16' English Post Horn	73
32' Diaphonic Diapason	85
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Glockenspiel	30
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Chimes	25
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8' Vox Humana	61
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16' Clarinet	73
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32' Tibia Clausa	109
8' Brass Trumpet	61
8' Horn Diapason	73
8' Horn Diapason Celeste	61
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8' Unda Maris Celeste	73
8' French Horn	61
32' Cor Anglais	85
IV Rank Vox Humana Chorus	244
16' Lieblich Flute	85
UNENCLOSED PERCUSSIONS	Notes
Piano	85
Sleigh Bells	25
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Marimba/Harp	49
Tower Chimes	25
Cathedral Chimes	25
Chrysoglott	49
Swiss Bells	18
Master Xylophone	49
Tympani	13
Miscellaneous Traps and Effects	

Nominees for 1988 ATOS National Board of Directors



A.J. "Biff" Buttler

Two-and-a-half decade member of ATOS, "Biff" Buttler has provided restoration and maintenance for Style B's, Wonder Mortons, Radio City Music Hall, and many church instruments. Member of NYTOS, the Organ Historical Society, and founding member of the Theatre Historical Society. Co-organizer of the 1976 THS Conclave in NYC. Developed and maintains extensive NY area theatre photo archive. Provides technical assistance to NYC Landmarks Commission on historic theatres. President of company producing exhibits, business meetings, print and audio-visuals. Believes "ATOS members should promote growth with greatly increased publicity about these unique instruments and their theatre heritage."



Michael W. Cipolletti

Member of Garden State Theatre Organ Society since 1975, Michael served two terms as Vice President and two as President. He plays intermissions and negotiated a contract to save the Wurlitzer in the Pascack Theatre. As Program Chairman he organized tours of Radio City and Atlantic City Convention Hall. He founded the production committee for staging GSTOS concerts and is working on the state arts grant application team. Michael is employed in personnel management for the Veterans Administration and holds post graduate communications degrees. A strong believer in advancing publicity, he would like to find a celebrity spokesperson for ATOS.



Ray Danford

Electrical engineer; 23 year member of ATOS; completing fourth year as president of Valley of the Sun Chapter, Phoenix. Served on regional convention committee for Phoenix Festival '85 and wants to do it again. Serves on national ATOS Audit and Finance committee. Former board member for six years of Embassy Theatre Foundation and helped maintain theatre's 4/15 Page organ. Installed and maintains 2/8 Wurlitzer in his home. Believes important goals are to increase ATOS membership through interesting chapter programs and activities for members and public. Encourages members to help young people in theatre pipe organ playing, instrument restoration, and maintenance.



Mark E. Gifford

Board member, St. Louis Chapter. He is Vice President and co-founder of Bybee Church Organs, St. Louis, Missouri. He is a concert organist in both theatre and classical music. He has a B.A. and a Masters Degree. He is involved with the Granada Wurlitzer project and young organist competitions. He conducts workshops on registration and performance. He is interested in furthering the goals of ATOS through public exposure of the instrument. Mark's main interests are: furthering the young organists, promoting ATOS, and actively working on the Board in the many meaningful projects which they have, most importantly public relations.

Board Members

With Two Years Remaining:

ASHLEY MILLER
DOROTHY VanSTEENKISTE
VERN BICKEL

Board Members

With One Year Remaining:

ALLEN MILLER
JOHN LEDWON
CATHERINE KOENIG

- **YOUR BALLOT IS IN THIS ISSUE.**
- **REMEMBER TO VOTE FOR THREE NOMINEES.**
- *Overseas Members Remember to Vote Immediately, Your Ballots Must be Received by May 15, 1988.*



Laurel Haggart

Serving on the ATOS National Board would be an opportunity to share in the future goals of this dedicated organization; support a technical apprenticeship program for youth guided by our technically-wise maintenance crews; seek a permanent home for historic memorabilia; strive to promote continued fellowship and cooperation between members, chapters and National.

I am a retired executive secretary, joined ATOS in 1961, installed a Style "B" Wurlitzer in my Oregon home in 1963, assisted my late husband, Lee Haggart, in his pipe voicing shop, have participated in chapter affairs in the past and love the music from theatre pipes.



Robert Markworth

Bob Markworth currently serves on the ATOS Board of Directors in charge of the Chapter Relations Committee. Bob is Manager of Environmental Engineering for the Union Pacific Railroad. He is also President of Markworth Organ Company, founder and active in the new River City Chapter, Omaha, Nebraska. An ATOS member over ten years, he is proud owner of the 3/15 Kimball theatre organ originally from the Leona Theatre in Pennsylvania. He has promoted major successful organ concerts and other organ programs in Omaha. His main concern for the future of the theatre pipe organ is involvement of young people.



Steven K. Plaggemeyer

Steve's Dutch great-grandfather migrated from The Netherlands and settled in Montana. Born in Bozeman, raised in Livingston, currently self-employed in Billings, Montana. Owns 2/11 Robert-Morton. Piano lessons age seven; studied theatre organ with Andy Crow. Helped install and maintained 3/11 Robert-Morton in Billings Pipes and Pizza in 1981. Pizzeria organist until 1984 closing. Maintains and services several pipe organs in Billings area. Co-founder and Vice President Jesse Crawford Theatre Organ Society. Goal: Acquiring and installing organ in Billings theatre for Jesse Crawford Chapter. Steve encourages activities introducing youth to the wonderful theatre organ and the ATOS.



Paul J. Quarino

Paul first joined ATOS in 1962 and is presently serving as Chairman of the Oregon chapter. He is currently in his fifteenth year as senior staff organist for the Portland Organ Grinder and serves as organist for Rivercrest Congregational Church. On weekends he plays for silent movies at the Sherwood Oriental Theatre. His love for the pipe organ and its music has been the focus of his life since the 1950s, and he is primarily interested in seeing that as many instruments as possible be preserved and that ATOS do everything in its power to encourage young organists.



Alden Stockebrand

A 26-year member of ATOS and 23-year member of CATOE, he has served as a board member and vice chairman of CATOE. He has attended 23 national conventions and has served as transportation co-ordinator for five national and several regional conventions. Since retiring from the police

service, he has been pursuing his real estate interests, and feels that he has the necessary time to properly handle a position on the national board. He believes we must find new ways to "perk the ears and interests" to find new members for ATOS, such as the Young Organists Competition.

ATOS Financial Report

ATOS FINANCIAL REPORT

THIS REPORT SHOWS THAT THE FINANCIAL STATUS OF ATOS IS SOUND.

Warren Dale Mendenhall, Treasurer

ATOS FINANCIAL REPORT

The accompanying balance sheet of the American Theatre Organ Society at December 31, 1987, and the related statement of income for the period thus ended have been compiled by us.

A compilation is limited to presenting in the form of financial statements information that is the representation of the directors of the society. We have not audited or reviewed the accompanying financial statements and, accordingly, do not express an opinion or any other form of assurance on them.

Management has elected to omit substantially all of the disclosures required by generally accepted accounting principles. If the omitted disclosures were included in the financial statements, they might influence the user's conclusions about the society's financial position and results of operations. Accordingly, these financial statements are not designed for those who are not informed about such matters.

PETERSON, SENSE & CO.
Certified Public Accountants

AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF DECEMBER 31, 1987

ASSETS

Current Assets:	
Cash	\$ 25,577.63
Inventory — Binders	4,301.53
Inventory — Journal	9,155.02
Convention Advance	3,000.00
Designated Funds	13,350.00
Money Market Funds	115,838.16
TOTAL CURRENT ASSETS	<u>\$171,222.34</u>
Fixed Assets:	
Ben Hall Organ	6,700.00
Computers and Copiers	17,877.74
Library Equipment and Material	1,052.61
TOTAL FIXED ASSETS	<u>\$ 25,630.35</u>
TOTAL ASSETS	<u>\$196,852.69</u>

LIABILITIES AND CAPITAL

LIABILITIES NONE

CAPITAL AND SURPLUS

Capital Beginning of Period	155,661.74
Surplus for Period	41,190.95
Capital End of Period	196,852.69
TOTAL LIABILITIES AND CAPITAL	<u>\$196,852.69</u>

AMERICAN THEATRE ORGAN SOCIETY STATEMENT OF REVENUES AND EXPENSE YEAR ENDING DECEMBER 31, 1987

REVENUES:	
Advertising	\$ 18,451.74
Binders	1,008.50
Archives	1,672.11
Dues	131,285.09
Interest	7,491.82
Donations	12,890.00
Service Charge	1,160.00
Rosters	6.00
Back Issues	2,584.84
Labels	245.00
Gain on Disposition of Assets	168.47
Refunds	486.82
Chapter Fees	50.00
ATOS Pins	466.56
ATOS Records	108.00
Convention Profit	15,634.55
TOTAL REVENUE	<u>\$193,709.50</u>

ADMINISTRATION EXPENSE:

Contract Services	\$ 16,859.20
ATOS Binders	3,866.03
Office Supplies	899.23
Postage	1,930.95
Printing	2,750.23
Phone	2,471.50
Travel, Rooms, Meals	14,944.86
Copies	313.94
Postage Meter	3,551.68
Archives	1,400.00
Storage Rent	1,950.00
Office Rent	840.00
Refunds	153.00
Property Tax and Fees	275.45
Insurance Bonds	1,842.72
Archives Material	786.96
Awards	1,400.00
Photos	51.34
Convention Registration	197.00
Brochures	7,350.00
TOTAL ADMINISTRATION EXPENSE	<u>\$ 63,834.09</u>

JOURNAL EXPENSE:

Phone	\$ 1,131.32
Photos	3,086.89
Postage	11,394.43
Contract Labor	31,033.09
Commission	2,575.55
Printing	32,730.57
Back Issue Printing Cost	2,478.00
Storage Rent	780.00
Travel	396.00
Federal Express	512.25
Supplies	1,567.34
Mail Permit	210.00
Copies	69.83
Hotel Rooms	719.19
TOTAL JOURNAL EXPENSE	<u>\$ 88,684.46</u>

TOTAL EXPENSE **\$152,518.55**

TOTAL EXPENSE **\$152,518.55**

SURPLUS FOR THE PERIOD **\$ 41,190.95**

CONVENTION '88

WELCOME TO FUNTOWN, U.S.A.

by Terry Robson

Wurlitzer console at Vollum Studio



Saturday evening we will stroll the two short blocks to Benson High School where **RON RHODE** and the 3/24 Kimball will formally open the Convention. Ron has long been a favorite of ATOSers, and the Kimball has been a "pet project" of Oregon Chapter since the 1970s. It is now maintained by our own "Captain Kimball," Loren Minear.

The management of the Red Lion has assured us that all hotel facilities will be open for after-concert socializing, so Saturday night should allow ample time to meet and greet old friends.

Two events are scheduled for Sunday morning, the Chapter Representatives Meeting and the recitals by Patti Simon at the Vollum Studio. Those not involved in either of these may enjoy the Red Lion's excellent Sunday Brunch, ride the MAX downtown to one of the local churches, walk through Holladay Park or just relax. Chapter hosts will be available to help you find your way around. That afternoon you will have an opportunity to experience, with Dennis Hedberg, the actual research that led to his recent article on "The Physics of Tremolo." There will be other seminars for the not-so-scientific members, and they will be announced when plans are finalized.



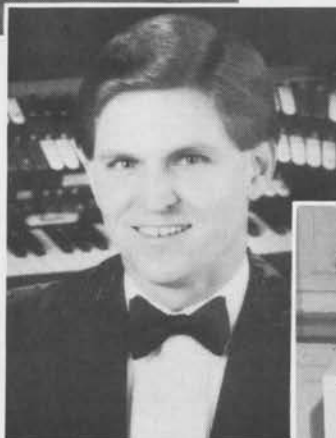
Patti Simon Don Zeller Photo

The stargazers and the weathermen have all predicted a wonderful week for July 2-6, and Oregon Chapter members are eagerly anticipating your arrival for the 1988 ATOS National Convention. As soon as you have checked into the Lloyd Center Red Lion, you will want to go to the Hospitality Room just off the lobby where you will pick up your registration packet and sign up for banquet seating. At this time you will be asked to sign up for the first organ event of the week. This is to be a recital by **PATTI SIMON** on the Vollum's 4/49 Wurlitzer. Limited seating in the Vollum Studio requires that small groups be bussed for a series of performances

on Saturday afternoon and Sunday morning, hence the need for a sign-up sheet.

The Vollum Wurlitzer, which once graced the San Francisco Paramount, is housed in a specially built studio with the chambers containing the 49 ranks at one end and the console at the opposite end on a level above the main floor. Guests will be seated on the main floor where they will have a clear view of the console and the artist as the sound surrounds them from behind.

That afternoon there will be a no-host Cocktail party at the hotel, and we will have a chance to say "Hello" to all of you.

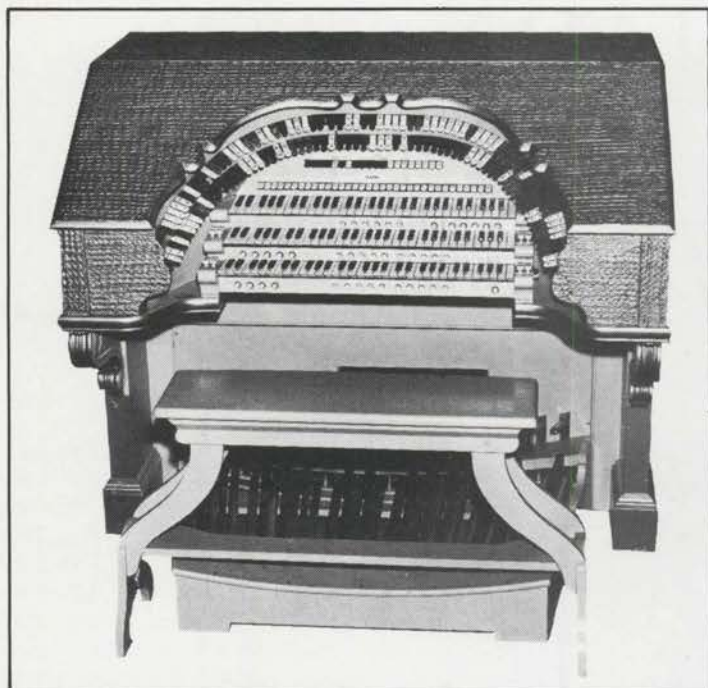


Ron Rhode

Kimball at Benson High School



All Photos by Claude Neuffer unless otherwise noted.



Uncle Milt's Wurlitzer

This Sunday afternoon of thinking and doing will culminate in a seven o'clock Membership Meeting at the First Methodist Church.



First Methodist Church



Paul Quarino

The meeting will be followed by a concert by **TED ALAN WORTH** on the 4/87 Wicks. The bus ride back to the hotel will take only about ten minutes, so you will again have time to visit before turning in for the night.

A FULL DAY OF ORGAN MUSIC IS PLANNED FOR THE FOURTH OF JULY. Again, the seating capacity of the venues dictates the need for dividing the conventioners into four groups, so each of you will have some free time in either the morning or the afternoon.

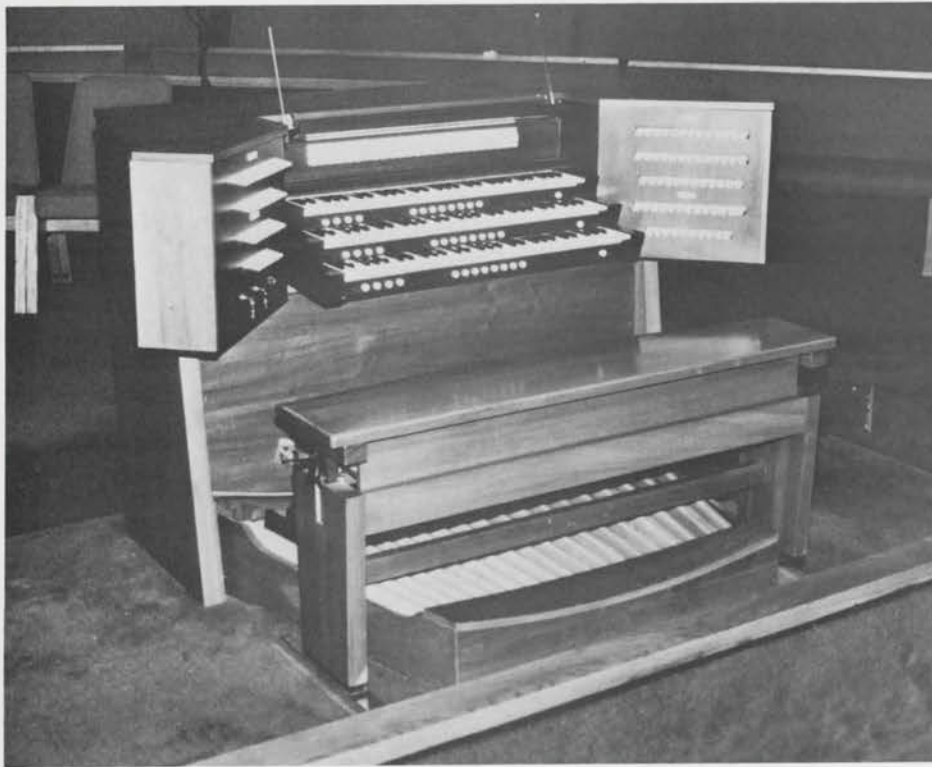
PAUL QUARINO, senior staff organist will do the honors at the Organ Grinder's 4/47 Wurlitzer. Across the river, **ROB RICHARDS**, from the Mesa, Arizona, Organ Stop, will hold the bench at Uncle Milt's Pipe Organ Pizza Company.



Rob Richards



Ted Alan Worth



Foursquare Church

There will be a late night Jam Session at Uncle Milt's following this program. Jam sessions sometimes turn up some astounding talent!



Two more Wurlitzers are on line for Tuesday morning. The 4/18 at Oaks Park will be under the capable hands of **DEAN LEMIRE**, a most creative and respected Portland musician, while the 3/13 at the Scottish Rite Temple will be presented in duo with a grand piano as artists **GERRY GREGORIUS** and **KURT Von SCHAKEL** team their talents in what promises to be an exciting, innovative recital.

Oaks Park Console



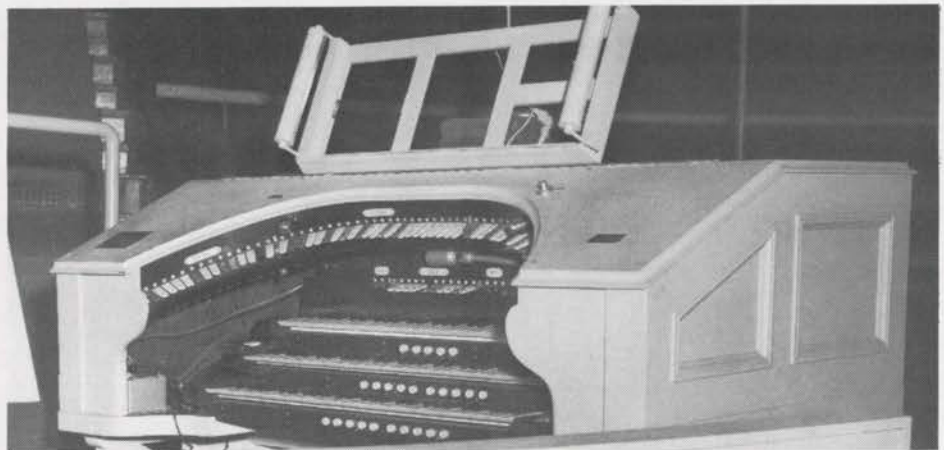
THEATRE ORGAN

Simon Gledhill



Monday evening will provide a very special opportunity to meet and hear a delightful young artist from England.

SIMON GLEDHILL will entertain on the 3/14 Wurlitzer in the Foursquare Church, and we are certain that this recital will find a very special niche in the hearts of all who love the theatre organ and its music.



Wurlitzer at Scottish Rite Temple



Gerry Gregorius (seated) and Kurt Von Schakel

We will return to the hotel for a lunch break and then hop, skip and jump (or skateboard) back over to Benson where **TOM HELMS** will pilot the Kimball through a spellbinding afternoon session. Tom, as you may recall, is the young man who saved the Pensacola Saenger Theatre and who scares Birmingham, Alabama, audiences every Halloween with his portrayal of the Phantom. During this program we will also hear a Cameo performance by the 1988 Young Artist Competition winner.

Back at the Red Lion, our next gathering will feature Hot Hammond Jazz by **DAN BELLOMY** and no-host cocktails. Afterwards we will move to the annual feast which provides a milieu for fellowship and fun that is such a special part of ATOS affairs, and this year we've added a new dimension — an after-dinner visit with **GEORGE WRIGHT**. George is an exceptional individual whose impact on the theatre organ world is *sine qua non*.



George Wright

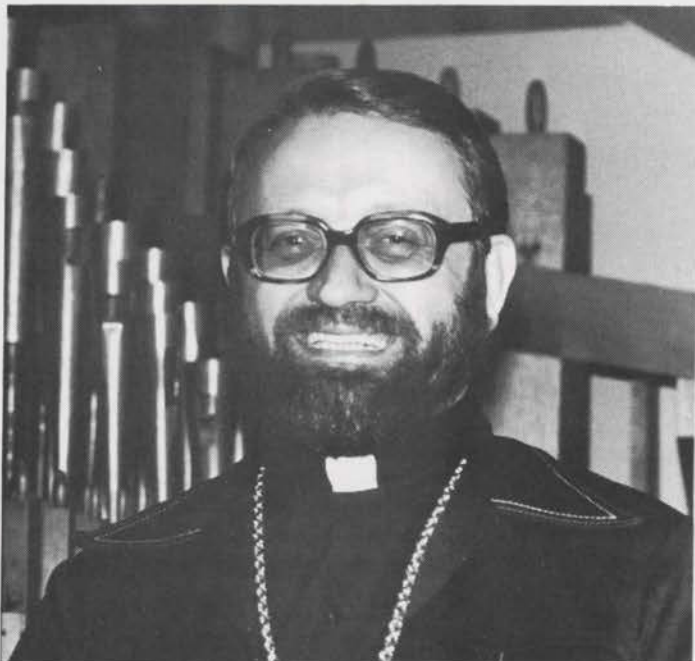


Tom Helms



Dan Bellomy





Father Jim Miller



Rodgers organ in the Schnitzer Concert Hall



Walt Strony

Wednesday will be another day of doubles as we repeat Monday's schedule. This time, however, we will be fascinated by the Fearless Friar from Fenton, **FATHER JIM MILLER**, at the pizzeria across the river, and delighted by the always astonishing **WALT STRONY**, from Arizona, at the Organ Grinder. During lunch at Uncle Milt's we will also enjoy the stylings of **WENDY KIEFFER** who has been the number one organist there since the day it opened.

The dinner hour will be open Wednesday night before we bus to the Arlene Schnitzer Concert Hall (formerly the Paramount Theatre) for our closing concert. Portland's own **JONAS NORDWALL** will man the five-manual Rodgers that has recently returned to Portland from Carnegie Hall. Jonas and this Amazing instrument promise some unforgettable music for us to carry away from the 1988 Convention.

For those who can stay up late for one more night, there will be a Jam Session at the Organ Grinder to round off a wonderful five days and nights in Funtown, USA.



Jonas Nordwall

If you are not among the lucky 400 who travel to Seattle for Puget Sound Chapter's Encore, Portland has a special event planned to minimize your disappointment. You can sign up for a bus trip up the Columbia River, a ride on a real sternwheeler and an Indian Salmon Bake — no organ music, just beautiful scenery, delicious food and lots of fresh air.

Registration forms for Convention '88 and reservations at the Red Lion Lloyd Center Hotel are inside the back cover of this issue. We cordially invite you to fill one out and join us for a fun-filled fling in July.

■ ■ ■
If you happen to find a few hours not taken up with organ activities, you may want to experience our cultural wonderland and recreational paradise.
■ ■ ■

PARKS

Portland has more square acreage, per capita, devoted to parks than any other city in the world! Forest Park is a major part of the largest urban wilderness within an American city. It has 4700 acres of natural terrain, 30 miles of hiking trails and hundreds of wildlife species, plus numerous ponds and lakes.

Washington Park is more than just a park. Included in its 145-acre expanse are shaded picnic areas, tennis courts, an archery range and winding roads for walking, jogging or pedaling. It is also the home of the **International Rose Test Garden**. Developed in 1917, this garden is the oldest continuously operating test garden in the country. At four-and-a-half acres with 400 varieties of roses planted on three terraces, it is also one of the largest. West of the Rose Garden is the **Japanese Garden**. Acclaimed as the most authentic Japanese Garden in the U.S., visitors meander over 5½ acres discovering five different gardens, a ceremonial Tea House and Pavillion. Then board the famous **Zoo Train** which tra-

vels 2.3 miles through the densely wooded hills of southwest Portland to take you to the other side of Washington Park. As you exit the train, you find yourself in one of our most prized attractions, the **Washington Park Zoo**. Our 100-year old zoo can take you on a trip around the world without leaving the grounds. Visit penguins off the coast of Peru, polar bears under the Arctic ice, chimpanzees from Africa, beavers, otters and other plants and animals of the Pacific Northwest, or wolves, grizzly bears and musk-oxen from the Alaskan tundra. This zoo has the largest and most prolific herd of Asian elephants in the world; 24 babies have been born here. The new Elephant Museum showcases our famous herd, and chronicles humans' relationship with elephants throughout time. Now exit through the main gates of the zoo and you'll be heading for two added major attractions of Washington Park: **The Oregon Museum of Science and Industry** and **The World Forestry Center**. At OMSI you can get a glimpse of the future and a grasp on the

past, and you can find out how science affects your life today. Head west across the parking lot to enter The World Forestry Center. It offers modern exhibitry, tours, special shows, demonstrations of woodworking, classes, collections of wood products and a unique gift show featuring wood products. And just beyond the Forestry Center is still another attraction of Washington Park, **Hoyt Arboretum**. The arboretum displays not only one of the largest collections of Northwest trees, but also of the world as well. It is filled with many hiking trails, broad meadows and detailed information about each tree.

The Grotto of Our Sorrowful Mother is a 64-acre woodland featuring colorful gardens, hiking trails, outdoor worship area, gift store and cliff-top panoramic views of the Columbia River Valley, Mts. St. Helens, Rainier and Adams. Daily worship services are held.

Oaks Amusement Park is an historic waterfront amusement park with picnic facilities, thrill rides and a 4/18 Wurlitzer in the roller rink.

MUSEUMS & POINTS OF INTEREST

Oregon Art Institute evolved from the oldest west coast Art Society established in Portland in 1982. Today, the Art Institute is considered one of the finest of its kind and is the largest in the Northwest. It features thirty-five centuries of world art, including permanent and changing exhibitions of Native American Art, Asian Art, American, European and Contemporary Art.

The Oregon Historical Center offers free admission to an all-new exhibition documenting Oregon history from pre-historic times to the present. Other exhibits focus on many aspects of life in the Northwest. The world-esteemed regional research library offers new perspectives on Oregon's rich heritage.

Oregon Maritime Center & Museum features Portland and Oregon's maritime history. Ship models, navigation instruments, photos and shipboard hardware.

American Advertising Museum. This first-of-its-kind museum features exhibits of commercial memorabilia and advertising history in an exhibition and theatre format.

The Carousel Museum is another first-of-its-kind museum. Because Portland has more operating carousels, per capita, than any other city in the world, a museum has been developed where you can watch artisans restore antique carved animals, learn the history of the carousel and view dozens of strange and exotic carousel animals.

The Old Church. This beautiful historic landmark houses a fine collection of Victorian furniture, original stained glass windows and many interesting architectural details. Each Wednesday noon there is a free Sack Lunch Concert featuring Portland's oldest pipe organ, an 1883 Hook & Hastings tracker of 17 ranks.

John Palmer House. This authentic 1890 Victorian mansion has become a National Historic Landmark as well as an attractive bed and breakfast accommodation.

The Pittock Mansion. Overlooking Portland, this 1914 mansion reflects exquisite turn-of-the-century craftsmanship in fine bronze, marble, wood and plasterwork and its antique furnishings and objects d'art.

Portland Saturday Market and Sundays, Too. Portland's outdoor weekend festival marketplace offers nearly 300 gift, craft, food and produce businesses. Located in the core of the Skidmore/Old Town Historic District, craftspeople set up shop under the Burnside Bridge and in Ankeny Park selling products they have created.

Union Station. In the process of being restored, this National Historic Landmark is one of the last major works commissioned by famous architect Stanford White.



For the more adventuresome,
and those who have their own transportation,
there are many other sights and activities that will interest you,
and we will provide information on these when you arrive.



*Remember, no matter where your interests lie,
Portland truly does have all the fun!!*

PUGET SOUND invites you to Tacoma and Seattle by air-conditioned, round-trip bus.

Maps will be provided for those who drive their own vehicles.



Hear Lyn Larsen
at the 4/48 Wurlitzer

installed in the newly completed Wilcox residence, where the living room seats 400 and the relay has been superseded by a Wilcox-Devtronix Organ Control System. Dress casually and bring a light wrap for protection against breezes from the water, as box lunches will be served on the Deck.



Dinner will be served in the Spanish Ballroom of the historic 1924 Olympic Four Seasons Hotel, recently given a lavish \$55 million restoration. Expected arrival at the Portland Red Lion is 11 p.m.

Enjoy the refinements and additions to the now 4/21 original Wurlitzer in the restored 3,000-seat Seattle Paramount.



We take special pride in presenting Olympia organist **Andy Crow** in a memorable afternoon concert.

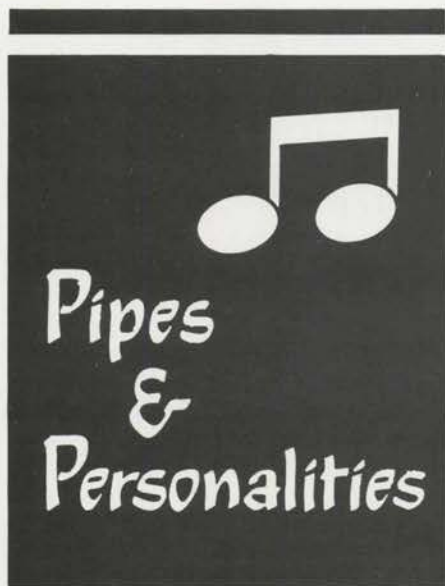
It is requested that no taping be allowed during either performance, but photographing is welcome at all three distinctive locations.

**TOTAL COST:
\$70 Per Person**

*(Please deduct \$17.00
if you will be traveling
by automobile).*

**Registration Limited
to 400**

Thursday, July 7 • Encore Day



Tivoli Theatre, Downers Grove. Home of 2/7 Barton

Macomb Theatre Organ Society

With only four days notice, the Macomb Theatre Organ Society, ceased presenting concerts on the Society's Kilgen theatre pipe organ. Owners of the Macomb Theatre entered into a long-term lease with an individual who has converted the building for use as a dinner theatre.

After negotiations with the new management the Society learned that they would have only two hours per week to rebuild and maintain the sixty-year-old instrument. The Board of Directors of the Macomb Theatre Organ Society voted to accept an offer to purchase the 3/9 Kilgen for shipment to Wisconsin. This was the third interruption of concerts for the group, the Macomb Theatre twice being closed due to lack of funds. Already the console and some percussion instruments have left the building and the pipe work was shipped in December.

The Macomb Theatre Organ Society is currently operating as a social organization until a new organ and/or home can be found. Any information regarding either of these should be sent to Marvin M. Spear, President, M.T.O.S. - 22403 St. Gertrude Ave., St. Clair Shore, Michigan 48081. The Macomb Theatre Organ Society is indebted to the Wolverine Theatre Organ Society (a local ATOS chapter) for their hospitality in helping to host some of its functions.

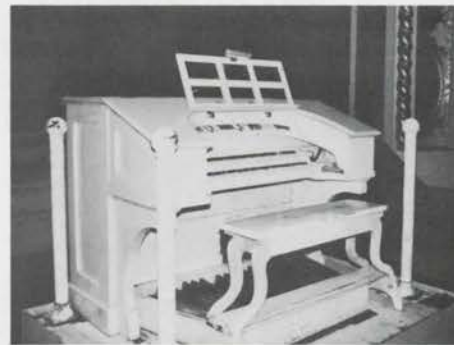
Marvin M. Spear

Remember to VOTE!

THE TIVOLI: Pride of Downers Grove

Twenty-five miles west of Chicago is the pleasant town of Downers Grove, Illinois. Across the street from the Burlington Northern Interurban railroad station is the Tivoli Building. Built in 1928, the building houses a hotel, a bowling alley, several stores and a beautiful 1400-seat theatre! The theatre opened on December 25, 1928, originally designed with talking pictures in mind for the future. Although two large organ chambers were included in the theatre, it is believed that the owners opted for a small style E 2/7 Wurlitzer. Over the years, while many other theatres went the cycle of boom and bust, the Tivoli survives fairly well intact today. In 1986, a major redecoration was undertaken by the owner, Mr. Willis Johnson. About this time, Mr. Johnson located a complete 2/7 Barton theatre organ in the closed Rialto theatre in Champaign, Illinois. Since the Tivoli's chambers had been empty for many years, the Barton would find a new home. The organ, as usual, had been neglected for years and much soot and dirt had to be removed. Mr. Johnson's "right hand" maintenance man at the time, Mr. Frank Minnis, coded every pipe, chest and wire before removal from the Rialto so reassembly would be simplified. The parts were moved to the Tivoli, cleaned, inspected and repaired when necessary. As with most Bartons, the inside leather pneumatics were in beautiful condition after almost 60 years! (No other organbuilder has ever matched Barton's choice of leather).

Mr. Minnis adapted the left chamber and began installation of the organ, based on its original layout. In spite of the fact that Mr. Minnis had never even seen the inside of a pipe organ before, his electrical and carpentry skills paid off.



Tivoli Barton console on its lift.

About this time, another Tivoli employee suggested that Evan Chase, Toledo Area Theatre Organ Society's President be contacted to "fine tune" the project. After a few trips by Mr. Chase to Downers Grove, the organ began making music.

Not long afterward, a Barton lift was located in Lansing, Michigan, and installed in the Tivoli's orchestra pit. Tom Wibbels played the "dedication" during a gala event for the theatre restoration in September, 1986. Currently, volunteer organists play weekends before the feature picture. In 1988, just as in 1928, the Tivoli theatre — and now, organ — is still going strong!

THE ORGAN: Built in 1926, an interesting "economy" model Barton. Seven ranks: Tibia, Tuba, Flute, Vox Humana, Violin, Violin Celeste, and Diapason. Six of the ranks are on two vented chests, one unified rank (Flute). To produce broader sound, Sub and Super Couplers are used. Despite its full sound, the entire organ plays on 5" wind pressure. The one-horsepower Spencer blower generates 12" static wind. The percussion department of the organ is well represented by a snappy Barton 37-note xylophone.

Evan Chase

Renaissance Theatre

From the Renaissance Theatre in Mansfield, Ohio, we report that Lyn Larsen came back to help us kick off our 87/88 season. A near capacity crowd was here to greet him.

His choice of selections always pleases, and he made the wonderful 3/20 Wurlitzer tell a composer's story, but then, Franz Liszt might have been a bit surprised to have heard his "Hungarian Dance" become the "Hungarian Rag."



Lyn Larsen at the console of the 3/20 Wurlitzer in the Renaissance Theatre in Mansfield, Ohio.

We provided an extra helper for Lyn. A very friendly left-over summer fly. Sometimes he sat on Lyn's hand and he must have had a great ride during the second half riser, "76 Trombones."

For a pre-Halloween concert, Dwight Thomas presented an evening of true delight. He gave us a sampling of the old masters by playing "Broken Rosary" in the Jesse Crawford arrangement. Then to the music of Billy Joel. His renditions showed us that almost all music can be adapted to Strings, Voxes and Tibias.

Dwight Thomas will go far in the organ concert world. Let's hope that theatre managers will not be afraid to book the young artists being found across our country. They are very, very good and need public exposure along the concert tours.

On May 7 Father Miller will introduce us to his famous type of jazz and blues. Our audiences are growing and they are applauding loudly for the artists and the beautiful tones of our Wurlitzer.

Virginia White

"The affairs of music ought, somehow, to terminate in the love of the beautiful."

PLATO, Republic



The ATASCADERO PLAYHOUSE with Glen Playman Orchestra on stage, 1935. The 2/3 Smith organ is in the pit.

Theatre Organs in San Luis Obispo

The following is a list of theatre organs that were installed in San Luis Obispo County, California.

In the city of San Luis Obispo, the OBISPO THEATRE had a 2/4 Wurlitzer, Style 135. It opened on May 14, 1921. The opening concert was played by Agnes Wallace Harrison. Later, three ranks of Maas pipes were added. The organ was sold in the mid-1940s.

Also in the city of San Luis Obispo, the ELMO THEATRE had a Wurlitzer Style 135 dedicated on December 17, 1919. The opening concert was played by E.H. Bush (or Brush) of Chicago. Disposition of the organ is unknown.

In the city of Paso Robles, the PARK THEATRE also had what was announced as "A mammoth Hope-Jones Wurlitzer organ will be installed. The largest organ between Los Angeles and San Francisco." Actually, it was another Style 135 dedicated April 12, 1921. This organ was sold to the local Methodist Church in 1935, and in 1953 was given to a church member who installed it in his home. There is no further record of it.

In the city of Atascadero, the ATASCADERO PLAYHOUSE had a 2/3 Smith organ dedicated in November 1926 by a Mr. Thelinder. This organ was used in the theatre through the thirties and was donated to a local church in the early

forties and later still was sold to a buyer in the Sacramento area.

In Pismo Beach, the PISMO THEATRE OPENED July 2, 1927 with a Reuter theatre organ played by Dr. Edward P. Delevanti (RSM). On July 6, Mary Patterson, an organist from the BELMONT THEATRE in New York, was guest organist and on August 18, Ivan Rowley became "permanent" organist. There is no information as to when this organ was removed from the theatre.

There was another 2/6 Wurlitzer Style D in the county. It was located in the old San Miguel Mission, San Miguel, California, until January 1965 when Bob Denny bought it. It was originally installed in the WALKER THEATRE in Santa Ana, California.

Bob Longfield



Weiler Plays for AGO

The Central Arkansas Chapter of the American Guild of Organists, on January 19, 1988, sponsored a "Music For The Silents" program in Shorey Auditorium, of the University of Arkansas Medical Science College in Little Rock, Arkansas.

Jeff Weiler, of Chicago, presented a well rounded and well received program for the Charlie Chaplin film, *Gold Rush*. Mr. Weiler performed on a Morton-Wurlitzer, eight-rank instrument which was installed in Shorey Auditorium during the early 1970s by Dr. James L. Dennis, a member of ATOS.

Dr. Dennis gave the instrument to the school during his tenure as Chancellor of the Medical Science College.

Earl V. Kelone

Motor City's Young Members Produce Christmas Party, Show for Chapter

The Young Theatre Organ Enthusiasts Committee, which was organized last June during the ATOS National Convention in Los Angeles through the efforts of National Board Member Dorothy VanSteenkiste and her right-hand helper, young Melissa Ambrose, was offered the opportunity to prepare and present the chapter's Annual Christmas Party and Show. They took on the job and it resulted in a thoroughly professional project which created a warm and happy time for everyone.

The evening has been briefly described as members walked in the lobby doors of the Redford Theatre to attend the festivities:

How nice it was to walk into a beautiful theatre lobby decorated with party streamers making a canopy over the lovely hors d'oeuvres table decorated in red and white with a beautiful boxwood Christmas tree as the centerpiece. Jennifer M. Candea and Diane Bellamy had everything set up and did a masterful job of organizing all the fingertip food that was brought in.

The centerpiece, made by Audrey Candea, was a work of art and added to the festive occasion. Members were served delicious punch made by Melissa Ambrose, Jennifer Candea and Diane Bellamy. Part of the decor was mistletoe . . . and a few members were caught in its traditional holiday "spirit."



Edie Garcia, Mike Oliver, Jennifer Candea and Diane Bellamy.

Bill Vogel Photo

From the lobby, guests went into the auditorium to be entertained by Melissa Ambrose and her friends. Sharron Patterson was at the console of the Barton organ, Melissa at the piano and Judy Miller, soloist. Judy led her audience in a Christmas Carol sing-along.

Sandy Krueger introduced a comedy short subject contributed by Marshall Korby which was Laurel and Hardy starring in *Below Zero*.

Master of ceremonies, Allen FitzGerald, newly appointed Chairman of Motor City's YTOE committee, then introduced all contestants for the "OLDYWED GAME." A takeoff from the Newlywed Game, the contestants were Irene and Tom FitzGerald, Jim and Edith Teevin, Bob and Virginia Duerr, and Bernice and Bob Mills. Questions were funny and tricky, having been carefully written by Diane Bellamy and screened by the YTOE Committee. Some answers were amusing.

With 70 points, Bob and Virginia Duerr were winners of the game. They were crowned Mr. and Mrs. Santa Claus and presented with furry red and white hats, made by Audrey Candea, and a white poinsettia. Other contestants were presented with pink and white poinsettias.

YTOE Committee members who helped with the program and staging were: Will Walter, David Martin, Rick Lerman, Ricky Berkshire, Melissa Ambrose, Judy Miller, Doug Storace and Sandy Krueger. The group designed the stage setting which was very attractive and enhanced the show.

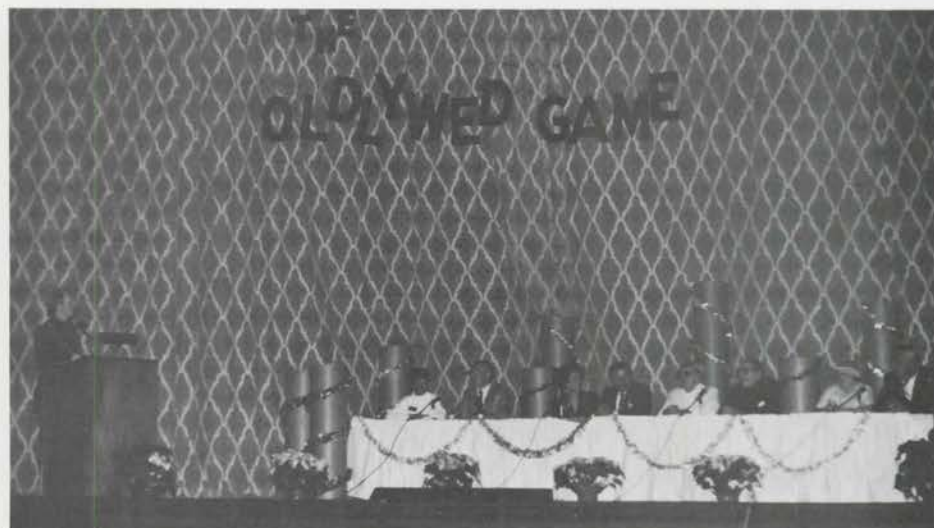
Following the Oldywed Game, members were treated to the delicious array of food set up by Jennifer and Diane. Everyone agreed the evening was a success and it was fun socializing with old and new friends.

Commenting on the special event and its obvious success, Dorothy VanSteenkiste noted, "Having the YTOE Committee take over this Christmas event from start to finish was great. Our hats are off to this new group and I know the members of Motor City Chapter are in for more special treats by our young adults."

"Working in between tight high school and college schedules, plus working schedules, they certainly do know how to produce a pleasant and happy party and show. Their budget and expenses were right on target, too. Not only have they shown they can design, develop and deliver, they have also set a good example."



YTOE-Local chapter Christmas party group eating on the stairway.



Christmas Party - YTOE - MCTOS. New Chairman YTOE, Allen FitzGerald, Irene and Tom FitzGerald, Edie and Jim Teevin, Virginia and Bob Duerr, Bernice and Bob Mills.

Bill Vogel Photo



ANYTHING GOES, George Wright, organist. Available by mail order only. \$20.00 postpaid from Banda Records, P.O. Box 392, Oxnard, California 93032

George Wright has always been an innovator. A man who does things before they are fashionable, George Wright recorded the theatre pipe organ with big bands in the '40s, made tape overlay recordings in the '50s (Remember "Dancing Tambourine"?), and had the audacity to record an entire album featuring pipe organ percussions exclusively! Therefore, it should come as no surprise to learn

that George Wright's latest compact disc of Cole Porter tunes, *ANYTHING GOES*, incorporates MIDI keyboard instruments of the '80s. Synthesizers, samplers, drum machines — they are all there to add a new dimension to George Wright's residence pipe organ, the Hollywood Philharmonic Organ. With the exception of one annoying electronic cymbal, the digital voices are welcome and, in Mr. Wright's capable hands, blend beautifully with the pipe organ chorus.

The electronic gadgetry, digital recording, even the Hollywood Philharmonic Organ is only a flume for George Wright's music. It is the music which impresses. *ANYTHING GOES* is the work of a deeply involved musician. A musician who is at peace with himself. It is as if Banda's microphones were flies on the window sill casually listening to George Wright play just for himself and his beloved pet poodle, Sam.

The music is relaxed but yet exhibits the maturity required in successfully performing Cole Porter's work. "I Concentrate On You" and especially, "In The Still Of The Night" display Mr. Wright's unrivaled mastery of phrasing. Even though George Wright had previously recorded "Love For Sale," this rendition evokes feelings of one who has done it all and who has seen it all whereas the earlier version suggests impetuosity.

Synthesizers are known for their ability to create other worldly sounds and in "Don't Fence Me In" we hear some hu-

morous, naughty barnyard punctuations. Other selections on this 70-plus-minute compact disc include medleys from *Anything Goes* and *Kiss Me, Kate*. Additionally we hear "Easy To Love," "I've Got You Under My Skin," "Friendship," "I Love Paris," "My Heart Belongs To Daddy," and "An Old Fashioned Garden."

ANYTHING GOES is highly recommended. This writer believes it is George Wright's finest recording effort to date. First came the music . . . then George Wright. The two have ever since been inseparable.

Dennis Hedberg



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the Record Reviewer, THEATRE ORGAN, 4633 S.E. Brookside Drive, #58, Milwaukie, Oregon 97222. Be sure to include purchasing information (postpaid price, ordering address) and a photo of the artist which need not be returned.

OFFICIAL NOTICE

TO:

Members of the
American Theatre Organ Society

FROM:

David M. Barnett
National Secretary

SUBJECT:

Notice of Annual Meeting

DATE:

March 1, 1987

The Annual Meeting of the members of the American Theatre Organ Society will be held on Sunday, July 3, 1988, at the First United Methodist Church, 1838 S.W. Jefferson Street, Portland, Oregon, beginning at 7:00 p.m.

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David M. Barnett
National Secretary

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1988

January 14, 1917 (LP) ...

At Rochester's Piccadilly, NORMAN NAIRN plays a Photoplayer for the Paramount picture, *Betty to the Rescue*, starring Fannie Ward. Next week, Mr. Nairn plays for *Lost and Won* with Marie Doro, also a Paramount epic.

April 1919 b(M) ...

J. ARTHUR "HIGH C" GEIS most truly can be called "eight feet of harmony" because he is nearly that tall. When he sits at a Wurlitzer-Hope-Jones console and his long, agile fingers travel over the manuals, sometimes playing on two manuals with the same hand; when his long left leg punches out the heavy bass notes, as well as the drums and cymbals; and when his right leg gets to fooling around with the traps — such as bird calls, thunder pedal, etc. — if you heard and saw him do all this, you would agree that when we say "eight feet of harmony," we don't say enough.

Arthur has had quite a career as an organist. He was famous in Cincinnati where he was associated with the Rudolph Wurlitzer Co. in the earlier days of its celebrated Hope-Jones instrument, and later came to Chicago where he acted as demonstrator for the firm while playing an engagement at the Mandarin Inn. He is now playing one of the largest Wurlitzers in Canada.

July 29, 1922 (LP) ...

Fire last night completely destroyed the National Theatre in Marysville, California. Organist HARRY J. PROBAT, despite crackling flames, stayed at the console and played until every patron left. The organ, less than a year old, had been installed at a cost of \$25,000.

September 2, 1923 (LP) ...

Rochester's Eastman Theatre is observing its first anniversary with the film *Why Worry?* with Harold Lloyd & Jobyna Ralston. Organist are JOHN HAMMOND and ROBERT J. BERENTSEN. After one year of operation, the theatre had 1,820,480 patrons, averaging 35,000 a week. Grand opera drew 26,568; concerts 62,374.

September 28, 1923 (LP) ...

Rochester's Strand Theatre (originally a church) has been refurbished. Improvements include new wiring and fixtures, and a four-color lighting system. One of the most important changes is a new addition to the Marr & Colton 4/18 organ. TOM GRIERSON, who has presided at the console for the past year, will continue as organist.

December 8, 1923 (LP) ...

WHAM, Rochester, is presenting an organ recital by ROBERT J. BERENTSEN at 3:00 p.m., direct from the Eastman Theatre, using the 4/155 Austin.

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



How about another "potluck" column with items from all over? Sources were *Around the Town* (ATT), *Jacobs* (J), *Local Press* (LP), and *Melody* (M).

February 15, 1924 (LP) ...

WJZ, New York, is presenting a two-hour organ recital tonight from the Hotel Astor. LEO RIGGS is the artist.

November 7, 1925 (LP) ...

At a cost of \$50,000, the interior of Fay's Theatre in Rochester has been modernized and newly decorated. Under the stage is the new two-manual Kimball organ. It supplements the orchestra under Arthur Monk, playing from noon until two p.m., and from five until eight. FOREST GREGORY is the organist.

April 1926 (M) ...

RALPH SCOTT of Milwaukee has been furnishing photoplay music since 1906, at which time the only instrument used was the piano. When theatres began installing pipe organs, Mr. Scott immediately took up the study with prominent teachers in the Chicago area, and transferred his talents to that instrument.

He has played organ in Chicago area theatres for the past 12 years. At present, he is with the Iris Theatre in Milwaukee where he is musical director. He includes songologues and special features on each program.

October 3, 1926 (LP) ...

Balaban & Katz announces today its Sunday noon grand organ concert featuring BASEL CRISTOL with soprano Clara Taylor. Doors open at 10:30 a.m. with Gilda Gray in *Aloma of the South Seas*.

October 1926 (J) ...

WALTER FAWCETT, organist at Warner Brothers' State Theatre in Pittsburgh, is a native of that city. He studied under Professor Charles Gernert, Dr. C.N. Boyd and William K. Steiner. A very competent musician, he has been successful in concert, church and theatre work.

Mr. Fawcett has appeared in recitals in the east. For over 10 years, he was official organist for the Choral Societies of Pittsburgh, and is now organist and director of music in one of the largest churches in this vicinity. Mr. Fawcett rejected a professorship in a well-known conservatory, preferring the possibilities in the field of theatrical work.

November 13, 1926 (LP) ...

The quiet village of Ocean Park, hidden among the tall pines of the Maine woods, figures prominently in the discovery of a musical genius, now entertaining the fans of WBZ in Springfield, Mass.

Last year, ARTHUR CLIFTON, 16-year-old musician, came from the South for a rest. He had been studying organ and continued practicing for his own enjoyment. One morning, Gordon Swan, WBZ announcer, also in Ocean Park for a rest, heard Clifton and enticed the organist to try his talents on the WBZ organ. His success was immediate, following his first program last fall. The "Dreamland Organ Recitals" of that station have been a weekly feature since.

October 9, 1927 (LP) ...

The Coronado Theatre in Rockford, Illinois, opened today. At the 4/17 Barton was RALPH BRIGHAM of this city. (He played the instrument into the thirties).

April 1928 (LP) ...

BILLY WRIGHT is packing them in at Loew's Midland Theatre in Kansas City where he plays a 4/19 Robert-Morton.

April 29, 1928 (LP) ...

WINKEL, "the Whiteman of the Wurlitzer," opens the Riverside Theatre's 3/13 Wurlitzer in Milwaukee today.

December 1928 (ATT) ...

A sure bet in the musical world is HAYES WATSON, formerly an associate of Lew White and Karl Bonawitz in Philadelphia. Hayes has been engaged at the Stanley Theatre in Atlantic City for two years. He features solos and is very successful with community singing.

December 1928 (ATT) ...

JESSIE G. STOUDET, featured organist at Philadelphia's Keystone Theatre, has found favor with his patrons during his two-year reign. His artistic arrangement of his featured overtures, novelties and slides is indeed unique and worthy of much consideration. He was formerly at the Overbrook Theatre.

December 1928 (ATT) ...

One of the very youngest solo organists is doing remarkably well at Philadelphia's Germantown Theatre where he has been for four years. GEIBEL FALCONER has a brilliant future which his very fine personality will help him attain. He broadcasts over WIP and is very well liked by his listeners.

GOLD DUST: Organists on radio: 5/26 R.C. HYDE, WRVA, Richmond ... 6/26 MORRILL MOORE, WHB, Kansas City ... 7/26 EDWIN SEDER, WAHG, Richmond Hill, NY; ROBERT BEADIES, WRVA, Richmond; ERWIN SWINDELL, WHQ, Des Moines; HAROLD SCHWAB, WBZ, Springfield; ARTHUR SCOTT BROOK, WPG, Atlantic City; Dr. SHELDON, WSB, Atlanta; RALPH WALDO EMERSON, WLS, Chicago; OTTO F. BECK, WRC, Washington; DON BAKER, WOR, Newark ... 8/26 EUGENE PERAZZO, WKRC, Cincinnati; HARRIS SHAW, WBS, Springfield ... 9/26 ARTHUR KAYS, WCCO, Minneapolis-St. Paul; LAWSON REID, KTHS, Hot Springs ... 11/26 STEPHEN BOISCLAIR, WGY, Schenectady; Capt. MILTON HOWELL RALEY, WBZ, Springfield; TOM GEIERSON, Riviera Theatre, Rochester, NY ... 1/27 WINCENT PERCY, WTAM, Cleveland; HOWARD THATCHER, WBAL, Baltimore ... 2/27 FIRMIN SWINNEN, WPG, Atlantic City ... 4/27 BIRGER PETERSON, WBZ, Springfield ... 5/27 BEATRICE RYAN, WHAM, Rochester ... 10/27 FLOYD WALTER, WGY, Schenectady; ADRIAN SALETTES, WBZ.

With radio getting a foothold in the twenties, organ music was a big factor. See you next time!

Jason & The Old Prospector

CLOSING CHORDS

REBA M. AYARS

Reba M. Ayars, wife of internationally known organist Lowell Ayars, passed into eternal life on January 15 after a valiant fight against cancer.

She attended many ATOS National Conventions with her husband and was well known as hostess to the many groups which visited the 2/8 Wurlitzer installed in their home.

In addition to her husband, she is survived by a sister and two nephews.

Martin Wiegand

GEORGE L. KIRCHMYER

George L. Kirchmyer, organist and teacher of piano and voice, in Buffalo, New York, died on December 18. He was 94.

A graduate of Canisus High School and Chicago's Sherwood Music School, he played organs in Buffalo's downtown theatres: Shea's Buffalo, Fox Great Lakes and Shea's Hippodrome. He accompanied silent movies, vaudeville and musical comedy shows.

With the coming of talking pictures, Kirchmyer became organist in churches, taught, performed on radio, and played organ at one of Buffalo's first roller-skating rinks.

Burial was in Cheektowaga, New York. He is survived by his wife, a daughter, a son, two grandchildren and three great-grandchildren.

Lloyd Klos

PHILIP C. UNDERWOOD

Mention in *USA TODAY* seems to stamp the passing of Philip C. Underwood as a newsworthy event for theatre organ buffs. Phil was a member of the Ohio Valley chapter, and among his contributions to the chapter was soldering thousands of wires and connections in the 3/29 Wurlitzer in Emery Theatre.

Born in Muncie, Indiana, he had come to Cincinnati in 1934 and worked at radio stations WASI and WLW until moving into TV in 1946 on WLWT. For organ buffs, Phil was best known for handling the studio engineering on WLS's famous *Moon River* show. After retirement he worked for the Cincinnati Natural History Museum, helping to assemble their planetarium.

In Cincinnati's catastrophic 1937 flood, Phil, after taking the station off the air, was the last person to leave the WLW studios as oil fires on flood waters near the building came closer and closer. The

building held both the Crosley radio factory and WLW studios.

The Ohio Valley chapter has staged re-creations of *Moon River* almost biennially since the installation of the Emery organ. Many "behind the scenes" stories have been told about *Moon River*, and one of these involved Phil since he was "at the controls" when it happened. During one show the announcer began reading the poem "The Shooting of Dan McGrew." Phil quickly sensed this was a thoroughly inappropriate poem for a show made up of organ music, vocal solos, and love poems. Phil debated to himself whether to cut the announcer off in mid-poem and possibly save his job, or let him talk on in the hope he knew what he was doing. He finally chose the latter.

It must be remembered *Moon River* was a special favorite of Powell Crosley, Jr., owner of WLW, who had first suggested the midnight program. Anything other than soft poems was considered a capital crime.

The next morning the announcer and Phil were summoned to the office of the station manager who, in a rage, demanded to know why the announcer would read such a poem. His defense was that it had been requested by the Duchess of Luxembourg. It must be remembered that WLW operated after midnight on 500,000 watts — the only U.S. station ever allowed this power. So reaching Europe was no problem; actually routine.

With his job hanging by a slender thread and the manager terming the story a very unlikely one, the announcer took from his pocket the letter. It indeed was from the Duchess of Luxembourg and she truly wanted to hear "The Shooting of Dan McGrew." Obviously the announcer and Phil were "off the hook," but it clearly indicated to management how far the station's signal was reaching.

Phil died December 26, 1987, after a long illness. It was the genius of such "pros" as Phil Underwood that made possible the complete rebuilding of the former RKO Albee Wurlitzer, the installation of it in Emery Theatre, and its maintenance.

Phil's wife Blanche is secretary of Ohio Valley Chapter and worked with Phil every Saturday morning on organ reconstruction and installation. She remains a member of the organ crew.

Hubert S. Shearin

REMEMBER
TO VOTE!

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By
May 15, 1988

THEATRE ORGAN NEWS FROM AUSTRALIA

Without doubt the most exciting recent event on our theatre organ scene was the opening of the expertly renovated Orpheum Picture Palace at Cremorne, a Harborside suburb of Sydney's North Shore.

Built in 1935, The Orpheum has remained Sydney's finest example of Theatre Arte Deco design. A very successful cinema until the late 1950s when television had a disastrous effect on the neighbourhood houses, it survived the lean years until 1972 when it went dark. Over those later years the interior deteriorated. The author can recall seeing a movie there in 1969. Most of the lighting did not work and the auditorium had an odour suggesting that it was inhabited by many four-legged creatures.

Very successful television personality Mike Walsh has over the past few years, through his company, Hayden Theatres, purchased a number of old cinemas and given them a new lease of life. He takes a very personal interest in their performance. When the derelict Orpheum became available he purchased the building in December of 1986. The task was then to commence the restoration. Some years earlier the owners had pushed an arcade of shops through the stalls area in an endeavor to make some money from the building, situated on a prime piece of Real Estate. The remainder of the auditorium stayed in darkness, filled with years of accumulated rubbish. Undaunted, plans were drawn up including a new proscenium arch to be faithful to the old Arte Deco surrounds. The theatre was to reopen to the admiring public nearly twelve months later.

The grand opening was attended by the "Who's Who" of the Australian entertainment scene. Nostalgia was the "Name of the Game" with attendees attired in 1930's garb. A band dispensed Jazz while the guests enjoyed wine and eats. Entry to the auditorium is now through the upstairs lobby. This lobby has been given the full treatment including a magnificent stained glass window which highlights the Wurlitzer (what else) grand piano placed in front of it. Carpets throughout were specially woven and similar to those in the Oakland Paramount.

One then enters the auditorium, and it is difficult not to be impressed. The new proscenium has been fitted out with rich looking heavy velvet curtains, providing that "Sense of Occasion." Lighting has been faithfully restored, including hidden neon tubing in the wall and ceiling coves. Seating is cozy and spacious.

About twenty minutes before the movie started a small section of the centre stage floor quietly slid back. The console rose into view in all its white and gold glory with well-known Neil Jensen at the helm. The 3/12 Wurlitzer organ is about 1925 vintage and was originally installed in the Fox-Wilson Theatre, Fresno, Cali-



BRUCE ARDLEY

fornia. It has had a Trivo Post Horn added. The organ was installed by well-known Adelaide organ builder George Stevens and his crew. Final work on the instrument was done by John Parker — the former New Zealand organ builder who lives in Sydney.

It is now some months since this new showplace opened and Hayden Theatres, the controlling group, are delighted with the response to the organ presentation. The result is also heartening for the theatre organ scene when a purely commercial enterprise is prepared to spend a substantial amount of capital in the purchase and subsequent installation of a pipe organ. To the Hayden Theatres



Orpheum Picture Palace and the newly installed 3/12 Wurlitzer up at stage level. An excellent view from every seat.
Courtesy - Hayden Theatres

Group we must say "A job well done."

This year the 16th Theatre Organ Society of Australia National Convention will take place in Canberra, the capital city of Australia, from April 22-25.

Each year we host a number of visitors from the United States at our conventions. The exchange rate being favourable to you, the Canberra Division of TOSA are hoping for a large influx of overseas visitors.

Tony O'Brien, from Detroit, will be the featured artist at the Compton 3/9. There will be many other interesting events. Enquiries should be directed to:

**Convention Secretary, TOSA
(ACT Division) Inc.
P.O. Box 367 Civic Square
ACT. 2068
AUSTRALIA**

Why not extend your visit and check out Australia at the same time, it's a great place.

Just prior to Christmas I had the opportunity to visit both Sydney and Canberra. In Sydney, the former Capitol Theatre 3/15 Wurlitzer is scheduled to be reopened in the Orion Centre, Campsie. The opening will take place from October 1-3, 1988.



Resident organist Neil Jensen makes final adjustments before the big night.
Courtesy - Hayden Theatres



In stage position the top of the hoist is square, with the turntable perimeter easily visible Console tastefully decorated by John Parker. Looks magnificent in front of the red velvet drapes.
Courtesy - Hayden Theatres

The Orion Centre is actually the former Orion Cinema which was saved from destruction and turned into a function centre. Chambers have been built below stage and appear quite generous in size with large openings to allow the sound to escape into the auditorium. The former stalls area will now seat about 800 people. The balcony area has had the floor flattened and houses the lighting control and other equipment. Electronic control of the organ will be from the unit supplied by Devtronix of California. John Parker is at present engaged full time on the rebuild. The quality of the restoration is a credit to both him and his assistants. I am greatly looking forward to attending the opening of this Wurlitzer which has been increased to 17 ranks from the original 15. New South Wales' other organ, the Marrickville Town Hall 2/10 Wurlitzer, sounded in fine form after listening to the tapes of excellent recent concert by Hector Olivera.

Both Tony Fenelon and David Johnston gave concerts here recently, both to approving audiences.

I was also able to see and play the former Duke of York Theatre Eastwood Christie now installed in the Epping Baptist Church, in suburban Sydney. This organ began as a 2/6 but has gradually grown under the guidance of Rob Glidden and John Andrews. The organ console at one stage had been partly "churched" but is being restored to its original theatre organ styling. The instrument has a delightful theatrical sound though not akin to any particular brand. It is used regularly for theatre and classical concerts and is a first class dual purpose unit.

Another interesting theatre organ installation is that of the 3/15 former Regent Sydney Wurlitzer now installed in a specially constructed small theatre in the home of John Atkinson at the Sydney suburb of Hurstville. The pipework is all housed in one chamber and provides a very full sound. This organ and the Duke of York Christie, as previously mentioned, will both feature in later articles.

In Victoria, the Wurlitzer at the Brighton Twin Cinema Complex (formerly Dendy) is ready to open on Sunday, April 17, and one week before the National Convention. The final work to be done will be the engineering necessary to guide the console on its platform from behind the curtains at the right side of the screen out into the public area.

It is now several months since Hector Olivera's very successful concert tour. Over a period of three weeks he played eight concerts in various parts of Australia. So impressed was Hector with the Moorabbin 4/21 Wurlitzer sound that he said he would like to return and record it. This he did.

Goodbye until next time.

ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN



The reason for using substitute chords when arranging popular music for organ is to improve or enrich the sound of the original harmony by providing more motion or chord changes. One of the easiest improvements to any song is to add a diminished chord just before changing from a I chord to a V7 chord if the composer has not already done so. This will always provide an opportunity to play three pedals in a row moving upward or downward to the 5th of the V7 chord.

When the diminished chord contains the 5th of the I chord (which is also the root of the V7 chord): the pedals will move UPWARD chromatically from the root of the I chord to the nearest note in the diminished chord, and continue upward to the 5th of the V7 chord.

In 4/4 time, this requires two measures. In 3/4 time it takes four measures. When the diminished chord contains the root of the I chord: the pedals will move DOWNWARD from the 3rd of the I chord to the nearest note of the diminished chord and continue downward to the 5th of the V7 chord.

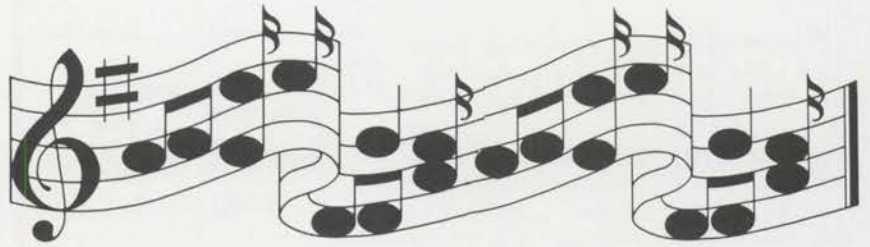
All of the best composers of popular music use these diminished chord sequences frequently. You will find both of them in the first eight measures of "My Buddy."

Examine many songs, and wherever a V7 chord follows a I chord, add a diminished chord just before the change and listen to the difference. These diminished chord sequences can also be used for introductions, long fills, and repeat-endings (turn arounds).

If all this sounds complicated, read it again, think about it, and experiment at the organ. For additional explanation and examples, see Lessons 27 and 28 in *ORGAN-izing Popular Music*.

Your Ballot is in this Issue.
REMEMBER TO VOTE!

Chapter Notes



ALABAMA

Birmingham

205/942-5611 or 205/644-3606

December was a busy month for our chapter. The first annual production of "Christmas at the Alabama" was held the weekend of December 11-13. This exciting new holiday production was co-produced with the Birmingham Opera Theatre. Just a week prior, the Alabama Ballet Theatre (the theatre's resident ballet company) made its debut on the stage of the Alabama when they presented the "Magic Bells of Christmas." Work continues on the formation of the Alabama Grand Orchestra which will "round out" the Alabama as a true performing arts center and movie palace.

December 26 and 27 were hailed as the best and worst days in Birmingham. December 26 marked the 60th anniversary of the Alabama, while December 27 marked the day we cut the cable to the organ's 60-year-old relay. A new Devtronix multiplexing relay system is being installed to alleviate a mountain of relay and combination-action problems.

We are continuing our preparations for the 1988 Regional Convention which we will host on October 14, 15 and 16. This promises to be one of the best regionals ever, so do plan to attend. See you in October.

Gary W. Jones

CEDAR RAPIDS

Iowa

319/362-9676 or 319/396-5633

On December 20, members and friends were invited to the home of Mrs. Joy Weiler for our annual Christmas open house. Joy's son, Jeff, who played for the National Convention in Chicago, was home for the holidays and we all had a chance to visit with him. As an additional treat, Lee Erwin, from New York, was the Weilers' house guest. Members brought plates of Christmas treats, and the Weilers furnished coffee and hot cider. After refreshments, we moved to the "Wurlitzer Room" where Jeff has his theatre pipe organ. Lee played a group of selections and accompanied a short sing-along of Christmas carols. Following a second round of refreshments, we returned to the Wurlitzer for the Laurel and Hardy silent *Big Business* accompanied by Lee. It was a fine holiday get-together, and our special thanks to Joy, Jeff and Lee for



Lee Erwin was a special guest at the Weiler's Christmas party.

their hospitality and outstanding program.

Progress is being made on the installation of the new 61-note Brass Trumpet in the soon-to-be 3/12 Wurlitzer in the Paramount Theatre for the Performing Arts. This rank is being purchased from a manufacturer, and the regulator and chest work are being built by Paul Montague and Karl Hoffman. Jim Olver is working on the stop-tab revamping, etc., made necessary by the installation of the new rank.

We are initiating plans for a program next year involving the Cedar Rapids Community School District. We propose an informational seminar and theatre organ demonstration for teachers followed by a program for eighth graders to introduce them to the theatre organ of the 1920s. We would like to coordinate this with our Spring Spectacular, and perhaps engage the artist for that program to conduct the seminar and program for the students. School officials seem most receptive to the idea.

We are looking forward to our next spectacular event on May 14 at the Paramount Theatre for the Performing Arts when Lyn Larsen will be our artist. It has been a while since Lyn has performed for us, and it will be good to hear him again in Cedar Rapids.

George K. Baldwin



Don Newswanger in the refurbished relay room at Manual High School.

Ray Andrejasch Photo



Kevin Aikman and Jim Catellier refinishing swell shades.

Ray Andrejasch Photo



CENTRAL INDIANA

Indianapolis

317/255-8056 or 317/546-1336

An excellent concert was presented at St. Joan of Arc Church in November following our business meeting. Organist Tim Needler played a number of selections and accompanied soloists Kevin Aikman and Josi Beeler. A special treat was a duet by Kevin and Josi. Tim concluded the program with a medley from *The Sound of Music*.

We enjoyed a joint Christmas party with the Classic Ragtime Society at Manual High School in December. Entertainment was provided by the Ragtime Society, and Ann and Les Giezendanner again provided a "Grab Box" of surprise packages for a nominal fee which netted a nice profit for our chapter.

Members Phil and Betty Hedback were among the recipients of the 1987 Awards for Indiana Philanthropy and were honored for their support of numerous organizations.

Members are busy working on the Manual High School organ. The Indianapolis school board is currently supporting the enlargement of the opening for the swell shades, and this will greatly enhance the tonal qualities of the organ. Work on the Main chamber is nearing completion.

Carol M. Andrejasch

THEATRE ORGAN



Featured artist Bill Sharp at Central Ohio's January meeting. *J. Polesley Photo*

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

Don and Cindy Reighard's lovely home was the site of our November meeting. Their large living room features a cathedral ceiling, and Don designed the organ layout so the two-story chambers extend to the basement level and speak through horizontal swell shades to the slanted ceiling. His 3/7 theatre organ has the space and potential to accommodate as many as 30 ranks. Artist Henry Garcia entertained us with a short program ranging from soothing renditions of "oldies" to contemporary tunes, all in his inimitable style. This was followed by open console with host Don Reighard at the keydesk — a mean artist in his own right.

Clear, crisp weather prevailed for our January meeting at Worthington High School, the home of our chapter's Wurlitzer. To tell the truth, it was hardly much warmer inside the auditorium than it was outside, even though the janitor had promised us heat. That did not, however, deter the 35 members and guests and, after a short business meeting, it was our pleasure to hear member Bill Sharp at the console. Bill has some twenty years of experience playing the organ and is currently self-employed as an electronic organ technician. He has served as substitute organist at the Ohio Theatre. As a backdrop, members Mark Williams and Bob Shaw had decorated the stage with triangular banners and tinsel ribbons, all of which gave a certain celebrated look to our Wurlitzer.

Bill's selections were real crowd-pleasers. His rendition of "Talk of the Town" and "Over the Rainbow" featured the Voxes and Tibias with judicious use of the Glockenspiel. For a change of pace, we heard "In the Mood" and "Satin Doll," and his arrangement of "Star Wars" emphasized the organ's chorus effect — the enormity and spectrum of sound of which our instrument is capable in a truly impressive performance. After an encore, it was open console, and we further enjoyed hearing member organists. There is no greater pleasure than having your own wind-machine, even if it means wearing coats indoors.

John R. Polesley



CHICAGO AREA

312/282-0037 or 312/698-6898

The popular "Sing-It-Yourself Messiah" at the Copernicus Center on December 11 featured organist Bette Devell on the theatre's 3/13 Wurlitzer/Kimball as she accompanied a 40-voice chorus and 36-piece orchestra. This musical presentation nearly always fills the house and is thoroughly enjoyed by the participants.

Our active and enthusiastic members, Mildred and Leon Berry, donated two large cakes on the occasion of our 25th anniversary celebration at the Baker Hotel in St. Charles. Mildred and Leon are always ready to assist when and where they can, and we sincerely appreciate their contributions.

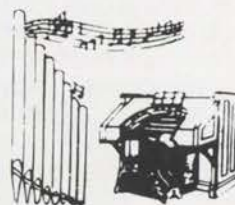
There seems to be much activity between theatres and pipe organs. Each is seeking the other. Oft times they mesh, and all are happy. Theatres on the Chicago list are the Uptown, Granada and United Artist, which recently escaped the "dreaded ball." The Oriental Theatre organ is still waiting for a theatre home. One will come along soon.

Pipes and Pizza in Lansing is a lively pizza restaurant with a Barton theatre organ (not many of these left) which has scheduled a series of interesting parties in 1988 with Dave Wickerham doing the solos on the Barton. Open console is usually provided for those who desire to play, so be sure to stop if you are coming this way.

The Montclare's "latest" organ has left for the Congress/Mexico Theatre on Milwaukee Avenue in Chicago's northwest side. This theatre is in excellent condition and Mr. Miranda, the owner, who also owns the Aragon Ballroom, is a theatre pipe organ enthusiast. The owners of the organ, Art Fike and Freddy Ar-nish, are guiding the installation and working diligently to complete it. Some chapter members are also helping which is great for all concerned.

Carl Schurz High School on Chicago's northwest side has a 4/45 Möller which is getting renewed attention. Jim and Glen Felton (father and son) are eagerly working on this project along with the hard-working CATOE crew. The auditorium is good and roomy and should be used to hear this great instrument. It will soon materialize! Patience, please.

Almer N. Brostrom



CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

Our Christmas concert on December 5 was held at Shelton High School and featured Jim Riggs from Oakland, California. Jim appears regularly at both the Grand Lake Theatre in Oakland and the Castro Theatre in San Francisco. The stop in Shelton was the first in his East Coast tour which included Ontario, Bing-hamton and Buffalo.

What do you think when an artist announces that his arrangement of "The Girlfriend of the Whirling Dervish" was more inspired by a Porky Pig cartoon than it was by the 1937 Warner Brother film, *Garden of the Moon* in which it was introduced? The answer is "Fun," and that is exactly what followed with a musical program that included several Christmas medleys, some traditional theatre organ music such as a Jim Riggs version of a 1927 Jesse Crawford recording of "Moonlight on the River," a delightful folk-song fantasy opening with "What Shall We Do With a Drunken Sailor" and closing with "A-Rovin'," and the accompaniment of the Laurel and Hardy *Big Business*. The Wamogo High School

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Connecticut continued

Chorale, under the guidance of Barbara Gullett, and the Litchfield High School Chorallers, directed by Maurice Steinberg and accompanied on the piano by Cindy Oxley, each sang a number of holiday songs and then were joined by Jim Riggs at the organ for the "Hallelujah Chorus" to bring the house down.

Our annual Christmas party was held the next day at the Angevine Farm in Warren with more than 60 members and guests sharing holiday treats, good cheer and much music on the Angevine Robert-Morton organ.

Barry Goodkin



BABSON COLLEGE

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One of our newer and younger members, Michael Bigelow, was our artist for November 22 at Babson. With his father, Myron, also an organist, the Bigelow household must be well organized.

"South" was Michael's opener, styled in the manner of one of his idols, George Wright, whose early recordings provided Mike's first exposure to theatre organ sounds. While this promising and enthusiastic young man played mostly the older, well-known numbers, he did include a 1984 tune, "If Ever You're in My Arms Again." The audience called for an encore, and Michael responded with the popular "Rapasz Band March." Our unit orchestra was just the medium for this with its battery of percussions and effects. This well-played concert by our young organist bodes well for the future of our favorite instrument.

In the style of the Boston Pops at Symphony Hall, round tables were set up in Knight Auditorium on December 20 for our Christmas meeting, and a relaxed, happy gathering, with a bucket of popcorn on each table, settled back to hear guest organist Bob Love from the First Baptist Church in Malden. No stranger to our Wurlitzer, Bob has a strong penchant for the theatre organ. He opened with a group of four lively marches before his medley from *The Wizard of Oz* and his tribute to Sigmund Romberg. A change of pace brought a quiet and beautiful classical piece by Edward Johnson, "Evensong." The finale was a well-executed "Hallelujah Chorus."

Remember to VOTE!

This ended the planned program, but wait, there was more! New member Earl Miller, a well-known church and concert organist, was to favor us with a fine accompaniment to a sing-along of Christmas carols to further the spirit of the season. Earl's finale was a "Happy Birthday" from the pipes as we sang to President Dick Johnson whose "day" was on Monday. Snow and sleet were outside, but it was warm and most pleasant inside — reminiscent of the song "Let It Snow." Yes, we were ready for December 25!

Stanley C. Garniss



Keith Chapman at console, Greater Trenton Choral Society Singing.

George Anderson Photo



GARDEN STATE

New Jersey
609/888-0909 or 201/445-1128

The second of the Trenton War Memorial series was a Christmas concert on December 6. The artist was Keith Chapman, who plays the huge Wanamaker's organ in Philadelphia. Keith shared part of the program with the Greater Trenton Choral Society.

A festive, holiday atmosphere was experienced when the stage curtains of this large auditorium were opened to reveal a huge, decorated holiday wreath and multi-sparkling lights. The applause was a fitting reward for the three hard-working Santa's elves who designed and put it all together. Thank you, Mike Cipolletti and George and Denise Andersen.

Keith's delightful program of Christmas music and his accompaniment of the Choral Society created an exciting holiday mood which was continued after the program when we held our traditional potluck on the stage with good food, conversation and music from the open console. Keith Chapman graciously answered the many questions put to him by our members who are interested in the fate of Wanamaker's now that it has been sold. When we finally headed for home, Bill Smith and his organ crew were thanked for the program and for arranging our picnic on the stage.

Jinny Vanore



L to R: Mike Cipolletti, Denise Andersen, George Anderson.

Jinny Vanore Photo



Keith Chapman relaxes after concert at Trenton War Memorial.

George Anderson Photo



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Advertisement in *The Billings Gazette*, April 25, 1913, for Gem Theatre where Professor Crawford accompanied silent films on 2/7 Kimball pipe organ.

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Jesse Crawford's 92nd birthday was observed on December 2 when chapter members toured the boarding house at 213 North 30th Street in Billings where "Professor" Crawford lived in 1913 while he was playing the 2/7 Kimball organ at the Gem Theatre.

Our board of directors has extended Charter Membership for a limited time. Our chapter is now international in scope as we have members in Canada and the United Kingdom. Our chapter journal, THE POET, will be published more frequently in 1988; Dr. Ed Mullins is the editor. Future issues will contain an eyewitness report of Helen and Jesse Crawford's performance at the New York Paramount Theatre and a complete Cue Sheet for a silent film classic. The film is in the public domain and is available on videotape at the Billings K-Mart for as low as \$5.27! This will enable members to accompany the film at home on videotape. There are other diversions from the ordinary planned in future editions as members submit memorabilia.

Steve Plaggemeyer



L to R: Joe Vaes at the piano, Burt Frank at the Hammond Chord Organ and Bill Lundquist at the Yamaha Keyboard PS-55 in Burt & Jean Frank's home.



LAND O' LAKES

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On November 14, Roger Dalziel, Mike Erie, Tom Neadle, Verna Mae Wilson and Don and Joan Johnson, faithful followers of Ron Rhode, drove to Cedar Rapids, Iowa, to attend Ron's concert at the Cedar Rapids Community Theatre, home of the 3/14 Barton with a rhinestone and black velvet console. Ron is one super organist, and how we did enjoy his playing of a varied program to everyone's liking.

The Organaires met at the home of Burt and Jean Frank on November 19, taking our turns at the Gulbransen Premiere before descending to their recreation room where they have an upright piano, an original Hammond Chord Organ, a Hammond M-2 Spinet and a Yamaha Keyboard PS-55. We were all encouraged to try the various instruments, resulting in a spontaneous burst of talent. In the Organaires there is never any critique — there are usually piano/organ duets, piano solos and duets, and even trios.

Our Annual Election Meeting was held on November 22 in the sanctuary of All God's Children — Metropolitan Community Church in Minneapolis. After the

business meeting, guest artist Larry Ford was featured at his Yamaha with a synthesizer attachment. Larry, a personable young bachelor from Minneapolis, is a native of Owatonna, Minnesota, and received his degree in music at Luther College in Decorah, Iowa. He taught organ and piano at Bodine's Music Store in Minneapolis and in 1984 won the Regional Yamaha Electone Festival. He has played at the King Oscar Restaurant in Richfield, currently plays at Bentley's Restaurant in St. Paul as well as for the North Stars Hockey Team. Apart from his musical skills, Larry is also a ski instructor! His diversified program included familiar tunes and his own tape recordings from northern Minnesota — gushing water sounds and birds singing — something different and enchanting. For his finale, Larry played "Rhapsody in Blue" on the piano with his own taped orchestral accompaniment on the Yamaha.

Bob Ralston was guest artist at the World Theatre with members of the Minnesota Dance Company on November 28 and 29. Freezing rain and cold kept people home rather than risk "fender-bender" incidents, but a few brave souls from the chapter attended and enjoyed the show.

Christmas week, December 19 and 20, our beloved Ramona Gerhard Sutton appeared in concert at the Phipps Center for the Arts in Hudson, Wisconsin, playing the big Wurlitzer to full houses. Her Christmas melodies set the mood for the holidays to follow. *Verna Mae Wilson*

ashley miller

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Our annual Membership Meeting and Christmas Party was held December 6 at Joe Koons' Motorcycle Shop, and admission was one unwrapped toy for Children's Hospital. The meeting was conducted by President Stephen Ross and committee reports were received. New member Frank Way, who is stage manager at Pasadena City College where we will soon begin erecting the J. Ross Reed Memorial Wurlitzer, was able to explain and to show us a model of the grille work to be done on each side of the stage of the Sexson Auditorium, a very involved project. Mrs. Joe Koons (Spud) was given an Honorary Life Membership card for her outstanding contribution to the organ world. Now for the fun part of the afternoon! Guest artist Jim Melander of Long Beach presented a Christmas Concert which was followed by open console while a large gathering of members and friends enjoyed refreshments. Thanks to Spud Koons for letting us enjoy a wonderful afternoon of fun and music on the great 3/37 pipe organ. *Maria Olivier*



MOTOR CITY
Detroit
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Our fourteenth annual private charter moonlight cruise on America's oldest passenger steamer, the 85-year-old *Columbia*, attracted over a thousand people for a three-hour cruise on the Detroit River on August 18. John Lauter, Fred Bayne, Jack Dommer and Don Haller played for dancing at a Hammond B-2 on the ballroom deck while vocalist Fran Carmody was busy belting out her best songs and leading a sing-along in the bar on the third deck accompanied by Sharron Patterson, at a Hammond M-3 spinet.

John Lauter opened our fall organ series with a concert at the Redford Theatre on October 5. John's program was lively and upbeat and included selections of Cole Porter, Rodgers and Hart and Duke Ellington, as well as a short silent film. As an added attraction, drummer Jim Ellis joined John for several numbers.

Jack Dommer, who once played in several of Detroit's grand movie houses, presented a very comprehensive workshop on registration on October 1 at the

Redford Theatre. Jack illustrated how different pipe sounds influence an organist's choice of stops and when not to use certain pipe families as well as certain pitches. Sharron Patterson's subject, as instructor for our November 1 workshop, was music theory. These monthly workshops precede Club Day, when members and guests are invited to socialize and play the Barton organ at the Redford Theatre.

July 26 was Ladies' Day at the Royal Oak Theatre as Lorraine Robinson, Gloria Sunman and Evelyn Markey performed at the 3/16 Barton for our monthly Fourth Sunday Show. It was a treat to hear three different stylings in one morning from the distaff side of our organization. Jennifer Canda, a student at Oakland Community College, used a synthesizer as our featured Fourth Sunday artist at the Royal Oak Barton on August 23.

An entertainer as well as an organist, Mark Smith returned to the Royal Oak Barton for our Fourth Sunday program on September 27. A newcomer to our group, Jim Reinhart is assistant organist at the Fairlane Assembly Church in Dearborn and was our featured artist at the Royal Oak Theatre on October 25. These programs are free and the public is encouraged to attend.

Our annual meeting was held at the Redford Theatre on November 1 and



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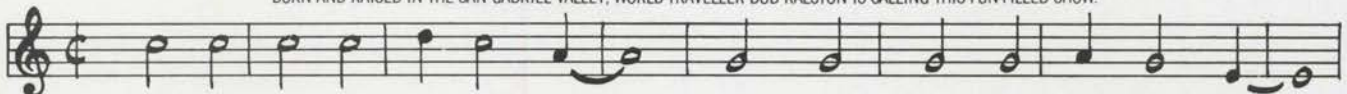
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Dennis Scott, looking remarkably like Dennis Minear, took over the console of the 3/10 Barton for the second in our fall season of concerts at the Redford Theatre on Saturday, November 14. Dennis' program was filled with audience favorites and was enjoyed by all who attended.

Our annual Holiday Craft Bazaar, held at the Redford in November during the showing of *Fiddler on the Roof*, attracted over 3100 people to the three-day event. Proceeds will go toward our theatre seat fund.

Our annual Christmas party at the Redford on December 6 was planned and well-executed by the Young Theatre Organ Enthusiasts in our chapter, chaired by Allen FitzGerald, who also served as master of ceremonies for the "Oldywed Game." Winners among the four contestant couples were Bob and Virginia Duerr who were crowned Mr. and Mrs. Santa Claus. Other entertainment included Sharron Patterson at the organ, Melissa Ambrose at the piano, song stylings by Judy Miller, a sing-along and the Laurel and Hardy film *Below Zero*.

The December organ workshop was held on Sunday afternoon prior to the Christmas party and featured John Lauter discussing registration.

We had a sold-out house for Tony O'Brien's "The Magical Music of Christmas" at the Redford Theatre on December 12. The audience of over 1500 was drawn by the keyboard artistry of our



Dennis Scott in concert at the Redford Theatre.
Bo Hanley Photo



Fred Bayne plays for dancing at a classic Hammond B-2 during Motor City's annual moonlight cruise.
Bill Bogel Photo

young Tony O'Brien. Included in this program of sacred and secular favorites were the *Nutcracker Suite*, selections by mezzo-soprano Alice M. Short and Tony's original composition, the *Nativity Suite*, featuring a narration of the Christmas story by Don Lockwood. Tony's 1500-voice Christmas carol sing-along was nothing less than awesome. In addition to a large Christmas tree and three giant wreathes, five trees, each with individually color-controlled strings of miniature lights, stood in a snow-covered orchestra pit along with a nativity scene, a snowman, carolers, toy soldiers, a nutcracker, toy bears, dolls and an electric train. Even the console appeared to be sitting in a snowbank. It was wonderful.

Over 50 people brought in 1988 at a New Year's Eve party at the Redford. Chaired this year by Fran Carmody, the annual get-together included a potluck supper, board and card games, singing and open console at a newly-acquired Conn organ.

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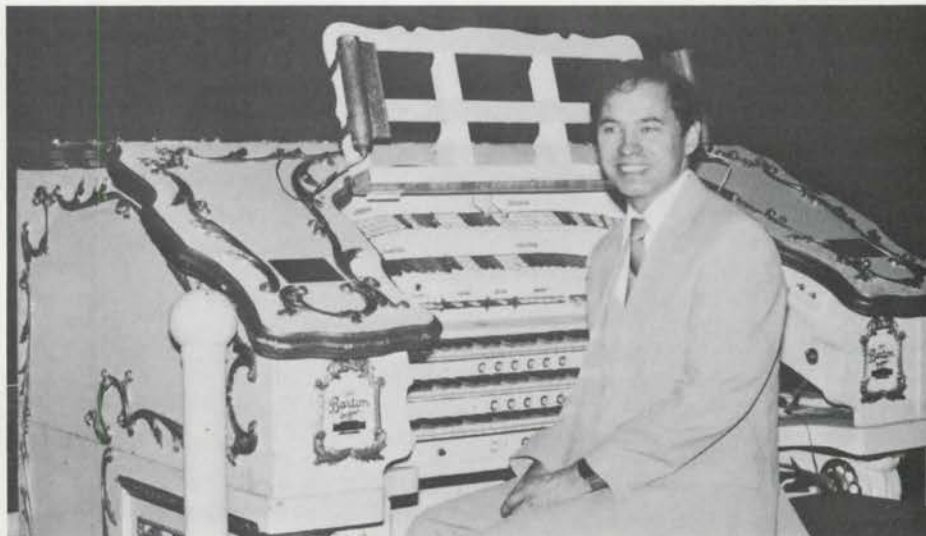
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Barry Rindhage, a graphic artist from Saginaw, was our featured organist at the 3/16 Barton at the Royal Oak Theatre for our Fourth Sunday Show on November 22.

Steve Schlesing will be appearing at the Redford on April 9 and Tom Wibbels at the Royal Oak Theatre on May 7.

For more information, write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-2560.
Don Lockwood



Jim Reinhart at the Royal Oak Theatre.

Fred Page Photo



Drummer Jim Ellis and John Lauter after John's concert at the Redford Theatre in October.
Bo Hanley Photo



Tony O'Brien in front of the Christmas display that filled the orchestra pit for his concert at the Redford.
Bill Vogel Photo

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Chapter members and other theatre organ enthusiasts took advantage of a beautiful winter Sunday afternoon and gathered on January 10 at the Beacon Theatre on Broadway in snow-covered Manhattan to enjoy the keyboard talent of Jim Paulin at the Beacon's 4/19 Wurlitzer. Our last Beacon concert had been in June 1986, the week before the opulent "Baby Roxy" closed to be converted to a disco-restaurant. Fortunately, the courts intervened to save the landmark theatre, and we are among the many beneficiaries of that decision.

A Jim Paulin concert is always an experience, and this one was no exception. Jim played several of the selections that we have come to associate with him, opening with "'S Wonderful." Other Paulin favorites included "Love's Theme," and "Begin the Beguine". On the softer side, Jim coaxed lush sounds from the Strings and Voxes with beautiful renditions of "Danny Boy," and "In My Solitude." No Paulin concert would be complete without his classic arrangement of "Cecelia," and his inimitable Gospel style was at its most soulful with his encore, "Amazing Grace," which begins with a soft, untremmed hymn tone and builds rhythmically to full crescendo with numerous key progressions along the way — spine tingling, to say the least.

Open console followed Jim's marvelous performance. We were all delighted to be back in the Beacon, and look forward to returning soon, perhaps when



Jim Paulin at the Beacon Theatre's 4/19 Wurlitzer.



Frank Dunhuber at open console at New York's Beacon Wurlitzer.

warmer breezes replace the cold drafts of winter. As always, Mel Robinson and Joe Vanore had the Wurlitzer in fine tune.

The gloom of last fall when extensive water damage to the 4/26 Long Island University/Brooklyn Paramount Wurlitzer forced us to cancel our October concert featuring Bob Maidhof, is happily beginning to lift, thanks to the countless hours of work that Bob Walker is devoting to restoring the organ and the generous support of chapter members in donating funds for the project. We have also been encouraged by the support that we have received from the University. In a recent letter to the New York Chapter, Dr. David Steinberg, President of Long Island University, stated, "Let me assure you that the University is vitally interested in and delighted to own the Wurlitzer pipe organ

... Bob Walker and the New York Theatre Organ Society have performed an invaluable service in caring for and loving this precious survivor of a different era." We are looking forward to having the LIU organ concert-ready later in 1988.

Tom Stehle

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DEADLINES:

November 10 for January/February
January 10 for March/April
March 10 for May/June
May 10 for July/August
July 10 for September/October
September 10 for November/December

Send Chapter Notes and photos to:
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4633 S.E. Brookside Drive, #58
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Phone: 503/654-5823



Bob Vaughn accompanied *Pandora's Box* at the Castro Theatre's 4/21 Wurlitzer. Ed Mullins Photo

NOR-CAL

San Francisco Bay Area
415/846-3496 or 415/524-7452

San Francisco's Castro Theatre was the venue for our October and November Sunday morning concerts. The Taylor brothers' 4/21 Wurlitzer is heard there nightly played by house organists David Hegarty and Jim Riggs. Jim played for us on October 18.

Lew Williams winged in from Arizona Thanksgiving weekend to play a well-attended concert on November 29. George Robinson underwrote this concert and Nor-Cal thanks him for his generosity. Williams' program included classics such as Rubenstein's "Kamenoi Ostrow" and Offenbach's "Gaité Parisienne" and toe-tappers "In the Mood," "Bugle Call Rag" and "Night Train." One crowd-pleaser was "Chloe" - real swamp music complete with frog croaks.

Our annual membership meeting was held December 6 at Berkeley Community Theatre. Kevin King presented a concert on the chapter's Rodgers 33-E. Bob Vaughn accompanied the classic silent *Pandora's Box* on the Castro Wurlitzer on January 7. Harvey Blanchard played for us January 24 at the Bella Roma Pizza 3/15 Wurlitzer in Martinez. Harvey plays there regularly as do Kevin King and Aura Edwards.

Ed Mullins



Lew Williams at San Francisco Castro Theatre. Ed Mullins Photo



Ron Rhode and North Texas Chapter President Gordon Wright at the Lakewood Theatre in Dallas. *Irving Light Photo*



Helen Thomas played for North Texas Christmas party at her Dallas home. *Irving Light Photo*



Mark Kenning at his residence 4/17 Robert-Morton. *Irving Light Photo*



NORTH TEXAS

Dallas-Forth Worth

214/256-2743 or 214/233-7108

Our focus continues to be on our 3/8 Robert-Morton in the Dallas Lakewood Theatre. This has reached the pinnacle with our second public concert, December 9 featuring Ron Rhode. Ron's concert was one of the most enjoyable and musically perfect that we have heard. And what was most astounding was the variety and richness of registration Ron achieved with the very limited resources of our eight ranks. Ron's records and tapes sold briskly during intermission and following the concert, and Ron personally autographed them for all who wished.

Ron set the tone for his program with his opening "Wake up and Live" and met the promise with a variety of songs from Piano Rag to Big Band to Show Tunes. The titles alone may seem usual unless you hear the wonderfully musical arrangements that he gives to each. Music in tune with the approaching Holiday season included Leroy Anderson's "Sleigh Ride" and the beautiful, sym-

phonic, "Waltz of the Flowers" from *The Nutcracker*. Ron's encore was, in itself, worth the price of admission. It was a medley of several well-known carol tunes that ended with the very inspiring, "O, Holy Night." A reception following the concert was held at the nearby Lakewood residence of Bill and Jean Hanson where a chance was afforded our members to meet Ron and to let him know how keenly we enjoyed his excellent concert.

Our Christmas parties are always a high point of the year and this year's, at the home of Bob and Helen Thomas, lived up to the tradition. In addition to the member-provided Holiday fare, we were treated to an especially entertaining musical program by Helen on her Hammond X-77 Organ (recently augmented by a Yamaha synthesizer). Helen has developed a most pleasing style as a result of her fine musical background that includes many years of entertaining for local restaurants, clubs and parties. Open console attracted a higher than usual number of volunteers due, no doubt, to a greater familiarity with the Hammond console than that of the pipe organ.

Our fall musical season was greatly enriched with our October meeting at the home of Mark and Nola Kenning. After much too long a time, Mark responded to some friendly arm-twisting and agreed to play a program for us on his beautiful residence installation — a 4/17 Robert-Morton, originally from Tulsa's Ritz theatre. Mark and Nola have placed the in-

strument in a large music room addition to their Dallas residence that affords ample area for development of the organ sound as well as seating and listening area. As with most of us, Mark finds many competing demands for his time, foremost of these being his hobby of collecting, restoring and exhibiting antique luxury automobiles (mostly Cadillacs). This, no doubt, explains the time that has elapsed since Mark last entertained our Chapter.

Mark's music was a delight, showing off both the rare beauty of this fine theatre instrument and his talent for making beautiful music on it. Beginning with the rousing "Everything's Coming Up Roses," his program included Joplin's "Peachertine Rag," the haunting "Memory" from *Cats* and the equally evocative "Bali Hai" from *South Pacific*. Mark enjoys surprising and delighting his audience by demonstrating that his musical talents include playing the marimba. After moving back the false pipework behind and over the console to reveal the large orchestral marimba concealed there, he played three selections on the instrument, showcasing his masterful four-mallet technique. Bravo! Mark.

1988 marks the twentieth anniversary of the founding of our chapter and we hope to make it a banner year. Now, with our own organ installed in a theatre, we hope to showcase it in several public and chapter presentations. We hope you all can join us. *Irving Light*

March 26	Symphony Hall, San Diego, California
March 27	International Film Festival, San Francisco, California
April 23	Symphony Hall, San Diego, California
April 25	Langley Auditorium, Washington, D.C.
April 27	Art Institute, Cleveland, Ohio
April 28	Dryden Theatre, Rochester, New York
April 30, May 1	Reality Theatre, Columbus, Ohio
May 15	Ohio Theatre, Columbus, Ohio
May 19-May 31	Spoletto Festival, Charleston, North Carolina
June 11, 12	Reality Theatre, Columbus, Ohio
August 25	Ohio State University, Columbus, Ohio
September 11	David Lutheran Church, Canal-Winchester, Ohio
September 25	Institute of Music, Flint, Michigan
September 26 - October 8	Midwest Tour, Ann Arbor Chamber Orchestra
October 10-14	Museum of Glass, Corning, New York
October 22	Symphony Hall, San Diego, California
October 28	World Theatre, St. Paul, Minnesota
October 29	Ohio Theatre, Columbus, Ohio
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A night to remember — DON BAKER!

A fabulous artist, a fine 3/24 Kimball, the large Benson High School reverberant auditorium and an appreciative audience from as far away as Bend, Medford, Astoria and Seattle — that was our big event on November 21! It has been many years since we heard Don Baker in this area. He worked here for the Rodgers Organ Company in the early 1960s and made a remarkable record, "The Sound of 94 Speakers," in the Portland Coliseum.



Jonas Nordwall at First Methodist 4/87 Wicks.

Claude Neuffer Photo

Don opened his program with a lively "Cabaret" and continued with many selections from the twenties and thirties perfectly suited to this organ. At 84, Don has lost none of his famous technique as evidenced by left-hand melodies with right-hand embellishments up and down another manual or right hand accompanied by incredibly fast, precise left-hand chromatic runs. Don seldom uses sudden contrasts in voicing or dynamics, but smoothly progresses from very soft to full power and back again. However, during a concert, he will exploit every voice and feature in any organ. Using the piano, Don demonstrated his first lesson as a boy, a simple one-note melody on which he expanded and elaborated through the years into a giant, full-pipe production — clever.

Most of today's fine theatre organists are too young to have played silent pictures as a profession, but fortunately we still have Don Baker, a living legend of that time. Thanks to Don and to member Bill Pierce who first contacted Don in Florida for this concert. Thanks, too, to our organ maintenance man, Loren Minear, and to Benson High School.

This was truly a night to remember!

Our annual business meeting and Christmas concert occurred at the First Methodist Church in Portland where Jonas Nordwall is organist. Jonas, as always, dazzled us with his dexterity and, this time, with some deftly played Christmas melodies for a sing-along. Our chapter has thoroughly enjoyed the music of this personable young artist ever since he first played for us in 1966.

We are in the throes of preparation for the 1988 National Convention, and are looking forward to seeing all of you here this year.

Bud Abel



Don Baker at the 3/24 Kimball in Portland's Benson High School.

Claude Neuffer Photo

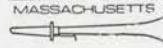
See Page 13
for a Sneak Preview
of this year's
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POTOMAC VALLEY

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We sponsored a most successful event featuring Bob Ralston on the Mighty Wurlitzer at the Weinberg Center for the Arts in Frederick, Maryland, on October 25. Five days later a steam-heat pipe sprung a leak above the Main (left) pipe chamber, pouring considerable water into the center of the chamber, damaging especially the Violin and Clarinet ranks, as well as a regulator.

On October 31 Vice-Chairman Floyd Werle accompanied a silent movie, *Nosferatu*, (Dracula) and managed, with his customary skill, to play around the damaged ranks. The chamber was allowed to dry out thoroughly before repairs, headed by George Johnson, were begun. This is not the first water damage to that Wurlitzer as the blower has been under water during several floods, and the console floated in floodwater up onto the stage in 1976. Discussions are underway concerning the replacement of the 62-year-old console.

On November 22, the chapter held a business meeting, attended by 75 members and guests, in Chevy Chase, Maryland, at the now-vacant Corby Mansion, an elegant early 20th century luxury



Frank Vanaman at the Corby Mansion Aeolian 4/75 Console.

Dan Swope Photo

home featuring a 4/75 Aeolian residence pipe organ with Duo-Art roll player mechanism having full stop and expression control, all of which is being restored by member Warren Thomas, with assistance from other ATOS members. After the business meeting, operating parts of the Aeolian pipe organ were played by members Frank Vanaman, Bob Courtney, Warren Thomas and others. The roll player was also demonstrated.

Chapter-owned theatre pipe organs, a 3/10 Kimball at the University of Maryland in College Park, and a 2/8 Wurlitzer at

George Mason University in Fairfax, Virginia, are progressing in nearly-identical installations of electronic relays and stop actions, spearheaded by George Johnson, with Warren Thomas and Horace (Barney) Johnson doing most of the repair and re-leathering of the Kimball.

We expect to hold theatre pipe organ events at both sites, as well as at the Weinberg Center in Frederick, Maryland, during the second half of 1988.

Jack Little

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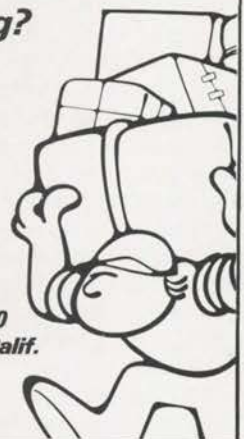
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1988 ATOS Board of Directors Nominees.

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The chancel console of the 3/61 Aeolian-Skinner, Opus 1058. *Tom Jeffery Photo*



Bob and Betty Arndt at the Markworth 3/14 Kimball. *Tom Jeffery Photo*

RIVER CITY

Omaha, Nebraska

402/292-7799 or 402/572-1040

Dr. Marilyn Kielniarz and the First Central Congregational United Church of Christ hosted our November 17 meeting at the church, with 20 members and guests attending. The 1947 vintage 3/61 Aeolian-Skinner organ includes an antiphonal organ located in the rear balcony of the church. The antiphonal organ has its own console, while the main console can play both the chancel and antiphonal organs. Dr. Kielniarz, First Central's Director of Music, studied at Northwestern University and is on staff at both Creighton University and University of Nebraska — Omaha. While Dr. Kielniarz conducted a tour of the pipe chambers, six members took advantage of open console time. After a break for refreshments, Dr. Kielniarz handed out specification sheets for the organ and demonstrated its resources. Compositions played during her mini-concert included Bach's "Savior of the Nations Come," and Gabriel Pierne's "Chorale Prelude." We are indebted to First Central Church and to Dr. Kielniarz for this opportunity.

Bob Markworth hosted our December 12 meeting in his festively decorated

home. In addition to the 3/14 Kimball theatre pipe organ Bob had a small console with one or two ranks of pipes playing in the dining room. Back by popular demand, our guest artist was Bob Arndt, owner of Arndt Organ Supply Company, and his lovely wife, Betty, who journeyed from Des Moines, Iowa, to join our holiday celebration. After appetizers and a potluck dinner, we adjourned to the family room for Bob Arndt's concert. Bob opened his program with some oldies, including a lush-sounding version of "You're a Dreamer, Aren't We All," followed by a medley of tunes of the Christmas season. Bob has added a new Orchestral Oboe to his Kimball, and Bob Arndt showcased it in "Mood Indigo." In a humorous vein, Bob offered his reminiscence of our first organ lessons, playing "Diane," "Ida" and "Louise," square notes and all. Our own Wendall Hall, on banjo, joined Bob Arndt for a Christmas sing-along with lantern slides. Bob Arndt, who has been playing professionally since age 15, announced that he is installing a new 3/14 organ in his own home, from Arndt Organ Supply, of course. River City Chapter will look forward to the Arndt's next visit.

Tom Jeffery



Dr. Marilyn Kielniarz demonstrating the resources of the 3/61 Aeolian-Skinner. *Tom Jeffery Photo*

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"Ghouly Gala" A Grand Success!

More than 50 people came out for our first ever "Ghouly Gala" Halloween Costume Ball at Evelyn Riser's Music Studio on October 31. Everyone in attendance had fun, whether they danced or not. Popular Denver organist Ed Benoit along with his side-men, John Tanguma on drums and Dave Rutherford on string bass, did a terrific job of providing the music for this event. The decorations were fantastic. The costumes were very interesting and most unusual. A costume contest was held with Dave and Verna Sass snagging the honors for the most unusual costume and Steve McCormick winning for the most elaborate. Evelyn Riser judged the event.

Volunteers, headed by President David Love, spent several days cleaning and decorating for the event. A "graveyard" graced the entrance to the Music Studio, presided over by "Arnold" the gravedigger. "Arnold" also ran the broom-



1988 officers of Rocky Mountain Chapter: (L to R) Priscilla Arthur, Alice Cutshall, Steve McCormick, David Love. Chairman of Nominating Committee, Bob Porter, is on far right. *Don Zeller Photo*

parking concession — Compact Brooms only please! "Broomhilda," the witch, was seen flying high overhead inside the studio, and two 12' "ghosts" stood guard over the console. And there were "eyes" all over the place keeping watch over things. Refreshments included hot cider punch and homemade pumpkin pie. The event was deemed a success by all in attendance, and plans are to do it again. It was well worth all the effort.

At the November 22 Annual meeting, Dorothy Retallack was the featured organist.

Members are eagerly looking forward to beginning work on the installation of

the former Aladdin Theatre Wicks organ in Denver's East High School. The organ was donated to the school by the Friends of the Mayan group when efforts to install the organ in that theatre fell through. Design-work for the installation at the school is nearly completed and details regarding funding and access to the organ are being worked out with school officials. It is hoped that work will begin soon after the first of the year. School officials are so anxious to get the organ installed that they have already begun planning the dedication ceremony. It is expected that the project will take at least one year to complete. *Don Zeller*



Dorothy Retallack at the Riser console. *Don Zeller Photo*



Music makers at "Ghouly Gala:" (L to R) John Tanguma, Dave Rutherford and Ed Benoit. *Don Zeller Photo*

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Joe Barnes and Chuck Wiltch (see photo) seem to be saying a few prayers (?) prior to placing the Peterson solid-state relay into the three-manual Wurlitzer console. Moving of the console was scheduled for January 2, from the warm basement in Joe's home to the cold theatre in South St. Louis. It will ultimately control 23 ranks in the wonderful acoustic setting of the theatre. By the time you read this, the console should be there and the balance of the "wiring in" nearly complete.

Members and guests were invited to the home of Jack Moelmann for a Christmas party and short meeting. We enjoyed visiting, snacks and drinks during open console. After a lovely potluck dinner, we were entertained by Jack's wonderful



Joe Barnes and Chuck Wiltch study the Peterson relay before installing it.

Dale L. Boring Photo

concert which included a sing-along and a silent movie. He was later joined by Mark Gifford to perform duets and nonsense. How very fortunate we are to have such talent in our midst! It is always a treat to enjoy Jack's hospitality and his unique musical Theatre Room.

1987 ended on a high note. Many new members were added to our roster. This means more supporting workers, ticket sellers for our Variety Shows and a brighter future for our project at the fabulous Granada Theatre.

Dale L. Boring



Working on the Wonder Morton in Santa Barbara.

SANTA BARBARA

California
805/682-1604

October 1, at 8:00 p.m. is a date to be marked on everyone's calendar. If all goes as planned that will be the dedication and premiere of the totally rebuilt Wonder Morton in the Arlington Theatre in Santa Barbara. Chapter members and other community volunteers, spend four weekly work sessions making sure everything is done perfectly. All 3000 magnets have been removed from the bottom boards and re-built, all the pneumatics have been replaced with new leather. Every chest has been refinished and re-corked. The elaborate trim on the console has been "gold leafed." The bottom keyboard has been re-ivoried in real ivory, and other slightly damaged keys have been repaired. The giant 25hp Woods motor has been re-built, the impellers balanced and are now installed in the blower room just behind the projection booth. The 150-foot windline is in place

and when spring arrives the 20-ton slumbering giant will be put in place . . . voiced and tuned for this large 2000-plus seat movie palace. Stephen Leslie and Roger Inkpen of the Newton Pipe Organ Company of San Jose will complete what we hope to be the finest sounding organ in the west, if not the country. A few problems remain with the console lift, but will be worked out. It must rise 17 feet to stage level. Two additional ranks of pipes are being added bringing the total to 26. Otto Korntheuer has personally rebuilt the entire Toy Counter and all the tuned percussion are now in mint condition. When local cinema organist Jerry Garard rides the console up playing Copeland's "Fanfare For the Common Man" and "Dream The Impossible Dream," the hair on your neck will rise with the ivory and gold leafed console. Thomas Hazleton will be the featured premiere organist. A cocktail party will follow the concert in the Arlington Court. An "open console" event will follow that . . . should be a night to attend and remember. John Oien

SIERRA

Sacramento
916/726-5132 or 916/332-2837

Several of our members were featured at the George A. Siever Wurlitzer organ for the annual Craft Show in December. Playing Christmas music for the many who attended at the Fair Oaks Clubhouse were Eric Parker, Don Wallin', Art Phelan and Chuck Shumate, while Harry Cline was coordinator of manpower and supplies.

We went all out for the holidays and held two Christmas parties, one at Bobby D's and a potluck at the Fair Oaks Clubhouse. Both were well attended and enjoyable.

We started off 1988 with another fine concert at Grant High School on January 3. The 4/22 Wurlitzer was put through its paces by two fine theatre organists, Don Wallin' and Dave Moreno. Don opened the program with several fine selections and then Dave came to the console and they played several duets on piano and organ. Dave also played a few numbers before going into the silent Laurel and Hardy *Two Tars* which only Dave can accompany as a silent movie should be accompanied — he had the audience in stitches. It was a most enjoyable day, and we had a surprisingly good crowd considering the nasty weather that day.

Bud Taylor



Do You Know Any Young Organists?

The rules and regulations for the 1988 Young Organist Competition have been sent to all chapter presidents. If you know of a talented youngster (age 13-20) who might be interested in entering, contact your chapter immediately so he can start preparing for the competition. If you have questions, contact Lois Segur, 1930-301 West San Marcos Blvd., San Marcos, California 92069.

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our November meeting was an all-day trip to Arkansas, first to Siloam Springs to admire the progress on Hugh and Enid Lineback's 2/6 Kilgen, then on to Bella Vista for a visit with Russell and Florence Joseph. Russell played a number of tapes of music recorded at the ATOS National Convention in Los Angeles, as well as tapes from the recent Buffalo Regional Convention. Russell's sound equipment is superb — there was absolutely no distortion of any of the 32-foot pedal sounds. Russ then played for us on his mint-condition 2/4 Wurlitzer, after which we enjoyed open console. We then adjourned to the country club for dinner, and were home in Tulsa before eleven o'clock.

During the two weeks prior to our Christmas party, Harry Rasmussen and Lee Smith spent many long hours trying to fix the dead stop tabs in the console. After enduring the frustration of not being able to get at the back of the console, they finally told church officials that the low partition blocking their efforts would have to be removed . . . and workmen began the next day to make the partition into a movable gate! The repair project then proceeded. The problem was in the cable from the console to the switch stack, and since there was no way to tell just what or where the trouble was, they used the "spares" in the cable to restore the switching action. Then Harry and Phil Judkins tuned — and the 4/14 Robert-Morton was ready to play.

Dorothy Smith played the mini-concert for the Christmas program. She had always wanted to see if she knew "Carol of the Bells" and "Dance of the Sugarplum Fairy" (the latter inspired by a recording by George Wright) well enough to play them. The chrysoglott worked beautifully, much to her delight! George Wright also gets the credit for the registration for "O Holy Night." "Less is more," he said, and "You can use the (horn) Diapason as a solo stop." So the melody was a Diapason solo, with just the Concert Flute for the accompaniment.

Christmas music has to include a medley from *Hansel and Gretel* — and its "Evening Prayer" was fun to do on the chimes.

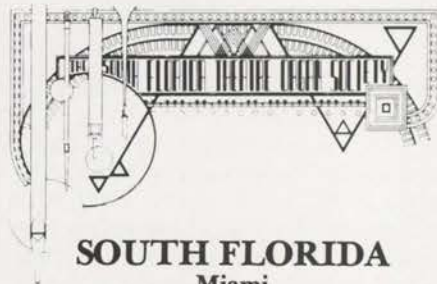
We then heard Paul Craft sing, accompanied by his wife, Carolyn. Their "O Holy Night" and "White Christmas" were perfectly beautiful. The group singing which followed, accompanied by Carolyn, was indeed "a joyful noise." The console was then open and several others played, and we also heard more Gospel music from the Crafts.

The first Saturday in December, three of our members (Dorothy Smith, Dick Van Dera, and Carolyn Craft) played Christmas music on the residence pipe organ installed in Tulsa's Philbrook Art Center. This organ, a two-manual Aeolian, originally had eleven ranks, and has been expanded and restored through the generosity of member Bill McMahon in memory of his wife, June Appleby Mc Mahon. Sadly, the organ has hardly been played all this past year, and it needs to be played. We are trying to promote the reinstitution of regular programs on it.

Our chapter-owned 3/10 Robert-Morton installation in Tulsa's Vo-Tech high school is actually nearing completion. The Devtronix electronic combination action has been shipped, and wiring is not expected to take too long. A "garage" has been built by Sam Collier and Don Kimes to house the console, which is now set up on the auditorium stage. It shouldn't be too much longer, now!

Dorothy Smith

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SOUTH FLORIDA

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We have heard a lot of good music in recent months. In November, Don Baker of Orlando gave a concert at Andre Hall, playing the 4/15 Wurlitzer. In December, the annual Christmas party at the home of Mildred and Calvin Jureit featured Ron Rhode playing the superb mostly Wurlitzer. A second Christmas party was held at the Gusman Center for the Performing Arts in downtown Miami where the chapter and the American Guild of Organists joined forces for music and refreshments.

The chapter kicked off January with a concert by Timothy Needler, from Indianapolis, at Gusman Center. His recital was followed by open console with chapter members trying their luck at the grand Wurlitzer.

Joe Werne



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SOUTHEAST TEXAS

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We had a number of events that filled the last half of 1987.

A summer workshop for children, sponsored by the Beaumont Community Players, wrote and produced a history of the Jefferson Theatre. There was a special segment devoted to the organ's history that included a tribute to the late Al Sacker, founder of our chapter.

The organ has been featured as pre-show entertainment at most Beaumont Community Players productions this year and at the Jefferson Theatre Preservation Society's film series.

An Open Console Concert on August 30 found our vice-chairman, Carter Bidwell, as well as local organists Jim Doleman and Milburn Amy at our Robert-Morton.

Jim Connors played an excellent concert on October 18. It had been seven years since Jim had played for us, and it was a real pleasure to welcome his return.

Also in October, as part of Beaumont's Sesquicentennial Celebration, there was an open house at the Jefferson and the organ was played for the enjoyment of those attending. Chapter members were there to answer questions about the organ and the society.

The Jefferson Theatre Preservation Society completed one phase of its restoration, the replacement of the seats, and held a party in honor of those individuals who had purchased seats. Since the organ is such a part of the theatre's history, our chapter was invited to feature the organ at this gala event.

We closed our year with a Christmas program on December 13. Carter Bidwell played a selection of Christmas music and then was joined by a choir of third graders from Lumberton Primary School, under the direction of Linda Bullington. After the program, as is our custom, there was an open console and a tour of the pipe chambers.

Lee Bryant



Carter Bidwell and the third grade choir during the Christmas program.



Open console after the Christmas program.



Carter Bidwell at the console of the Robert-Morton.

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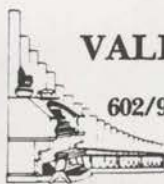
Chapter President Ray Danford and ATOS President Jack Moelmann at First Christian Church Fellowship Hall.

MLV Photo

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VALLEY OF THE SUN

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Our November 22 chapter meeting was held in the First Christian Church Fellowship Hall where Ken Schroeder performed at the Wurlitzer theatre pipe organ that members of our chapter have helped to install. Several of his selections that afternoon were love songs.

We did not have a chapter meeting in December, but encouraged our members to attend the Rob Richards concert at Organ Stop Pizza on December 13. The first part of the program featured show tunes and Rob's own synthesized keyboard composition, "Music for the New Age." The second half was all Christmas music.

National ATOS President Jack Moelmann had us all chuckling at First Christian Church on January 3. We weren't laughing at his music, but at his amusing one-liners! Jack's theatre organ program included a variety of songs from "Rubber Duckie" to a patriotic medley.

Madeline LiVoisi

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

We held our annual election of officers at a November 22 meeting at the Cleveland Grays Armory. Veteran theatre organist Billy Buswell entertained from the console of the auditorium's 3/15 Wurlitzer followed by open console time for all.

Chapter members and friends gathered to celebrate the holidays with a Christmas party at the Plum Creek Inn (formerly the Lamplighter Inn) in Olmsted Falls, Ohio. The December 6 festivities included a delicious meal and holiday and traditional mood music provided by resident organist Tom Drake at the keys of the three-manual Kimball. A cocktail hour and open console rounded out the Yuletide festivities.

The Cleveland Grays will present Paul Quarino of Portland, Oregon's Organ Grinder Restaurant in concert at the Cleveland Grays Armory 3/15 Wurlitzer on Saturday, May 7, at 8:00 p.m. Tickets are available in advance from: Grays Armory, 1234 Bolivar Road, Cleveland, Ohio 44115.

Jim Shepherd



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In the good company of Reverends Jim Miller and Andrew Rogers, the Wolverines heard organist Gerry Elliott play Chet Summers' Austin organ in his Church of the Second Spirit in September. After a rousing program on the DTOC Wurlitzer in the Senate Theatre by Don Haller, we returned to hear Melissa Ambrose demonstrate her versatility on the same organ in November.

Our "official" November gathering in the home of Chuck and Sharron Patterson was anything but formal. It was a regular "Talent Show" in which we heard a mean saxophone, an accordion and the Pattersons' two organs and piano.

1987 closed with a "homecoming." Our good friends Glen Rank and Dave Voydanoff, who hosted a dozen Wolverine Christmas gatherings in the past, this year opened their home in their new location in Algonac, Michigan, to their Wolverine friends. Those of us who attended came home with a happy glow, the rekindled "spirit of Christmases past" at Wurlitzer House I. *Charlie & Betty Baas*



Wolverines Don McKinney (sax), Mary McKinney and Jim Reinhart (Hammonds) entertaining at the Pattersons. *Fred Page Photo*



Charlie Baas and Fred Page with Don Haller at the console. *Fred Page Photo*



Dave Voydanoff looks on as Herb Head plays his Wurlitzer. *Bill Bogel Photo*



Hostess Sharron Patterson and accordionist Melissa Ambrose, coached by Dorothy VanSteenkiste. *Fred Page Photo*

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Tibia Clausa	16	Tibia Clausa	16	Vox Humana	16	Tibia Clausa	8
Violone	16	Violone	16	Post Horn	8	Clarinet	8
Post Horn	8	Krumet	16	Brass Trumpet	8	String	8
Tuba Horn	8	Sax	16	Tibia Clausa	8	Quintadena	8
Diapason	8	Trumpet	8	Kinura	8	Echo tibia	8
Tibia Clausa	8	Tibia Clausa	8	Clarinet	8	Flute	8
Accomp. to Pedal		Oboe	8	Solo String	8	Vox Humana	8
Great to Pedal		Salicional	8	Vox Humana	8	Octave	4
Solo to Pedal		Tibia	4	Tibia Quint	5-1/3	Tibia	4
Alterable to Pedal		Salicet	4	Clarion	4	String	4
Bass Drum		Twelfth	2-2/3	Tibia	4	Vox Humana	4
Cymbal		Piccolo	2	Solo String	4	Piccolo	2
		Tierce	1-3/5	Tibia Tenth	3-1/5	Chiff	
		Fife	1	Piccolo	2	Solo to Accomp.	
		Chiff		Alterable Voice		Alterable to Accomp.	
		Solo to Great		Alterable F (forte)		Snare Drum	
		Alterable to Great		Alterable Piano Mode		Snare Drum Roll	
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